

A large, stylized silhouette of a guitar is centered on the cover. The body is a solid dark grey, while the neck and headstock are white. The word 'TARZ' is written vertically in large, white, blocky letters along the neck. The background is a solid red color.

metodo per chitarra

TARZ

ABNER ROSSI

Testo Italiano
English text
Testo Español

Volume I

ABNER ROSSI

Metodo
per
Chitarra Jazz

Vol. 1

Testo Italiano

English text

Texto Español

BÈRBEN

PREFAZIONE

In tutti gli anni che ho dedicato all'insegnamento, ho constatato l'insufficienza di materiale per lo studio della chitarra a plettro e in particolare la mancanza di un metodo dotato di studi iniziali che potesse dare all'allievo chiare e solide basi e fargli raggiungere una maturità tecnica attraverso difficoltà progressive.

Queste difficoltà, che consistono nella perfetta conoscenza della tastiera, in un razionale uso del plettro e in una precisa conoscenza pratica degli accordi, sono state da me trattate in modo che l'allievo a studio inoltrato conosca tutti e tre questi settori, egualmente importanti nella tecnica chitarristica.

Il mio scopo principale è stato quello di realizzare un metodo che potesse formare soprattutto un instrumentista e su questo punto si sono basati i miei sforzi creando i numerosi esercizi, gli studi melodici e i diversi ritmi per due chitarre.

Voglio ringraziare in queste righe, il mio allievo Giuliano di Salle per la sua collaborazione, dimostratasi più che necessaria nella realizzazione di quest'opera, considerate le numerose difficoltà che abbiamo dovuto superare.

P R E F A C E

During the many years which I have devoted to teaching, I have noticed an insufficiency of works for the study of the plectrum guitar and, particularly, the lack of a method provided with primary studies giving a clear and full basis to the student and enabling him to attain a technical maturity by means of gradually increasing difficulties.

These difficulties, which consist in a perfect mastery of the finger-board, in a rational use of the plectrum, and in a precise practical knowledge of the chords, have been dealt with by me in such a manner that the student, when he has reached advanced stages of playing, may be conversant with these three sections, all equally important in the guitar technique.

My chief aim has been to introduce a method which, above all, could help making an instrumentalist, and all my efforts have been directed to this purpose, for which I have just composed numerous exercises, melodic etudes and different rhythms for two guitars.

In these few lines I wish to thank my pupil Giuliano di Salle for his cooperation, which has proved to be more than necessary for the realization of this work, taking into account the many difficulties we have had to overcome.

P R E F A C I O

En el curso de todos los años que he dedicado a la enseñanza, he hallado insuficiencia de obras para el estudio de la guitarra de púa y, en particular, he advertido la ausencia de un método dotado de estudios iniciales que pudiese ofrecer al principiante claras y firmes bases y hacerle alcanzar madurez técnica avanzando a través de dificultades progresivas.

Estas dificultades; las que consisten en el dominio perfecto del diapason, el empleo razonado de la púa y el exacto conocimiento práctico de los acordes; han sido tratadas por mi de tal manera que, progresado el ejecutante en el estudio, esté él enterado de lo esencial de todas estas tres secciones igualmente importantes en la técnica de la guitarra.

Ha sido mi principal objeto lo de realizar un método que sobre todo pudiese ayudar al formarse un instrumentista, y en este sentido se han dirigido todos mis esfuerzos, creando, al efecto, los numerosos ejercicios, los estudios melódicos y los varios ritmos para dos guitarras.

Quiero dar en estas líneas las gracias a mi discípulo Giuliano di Salle por su colaboración, la que demostró ser mucho más que necesaria para la composición de esta obra, en vista del gran número de dificultades que tuvimos que vencer.

Abner Rossi

NOMENCLATURA DELLE CHITARRA JAZZ

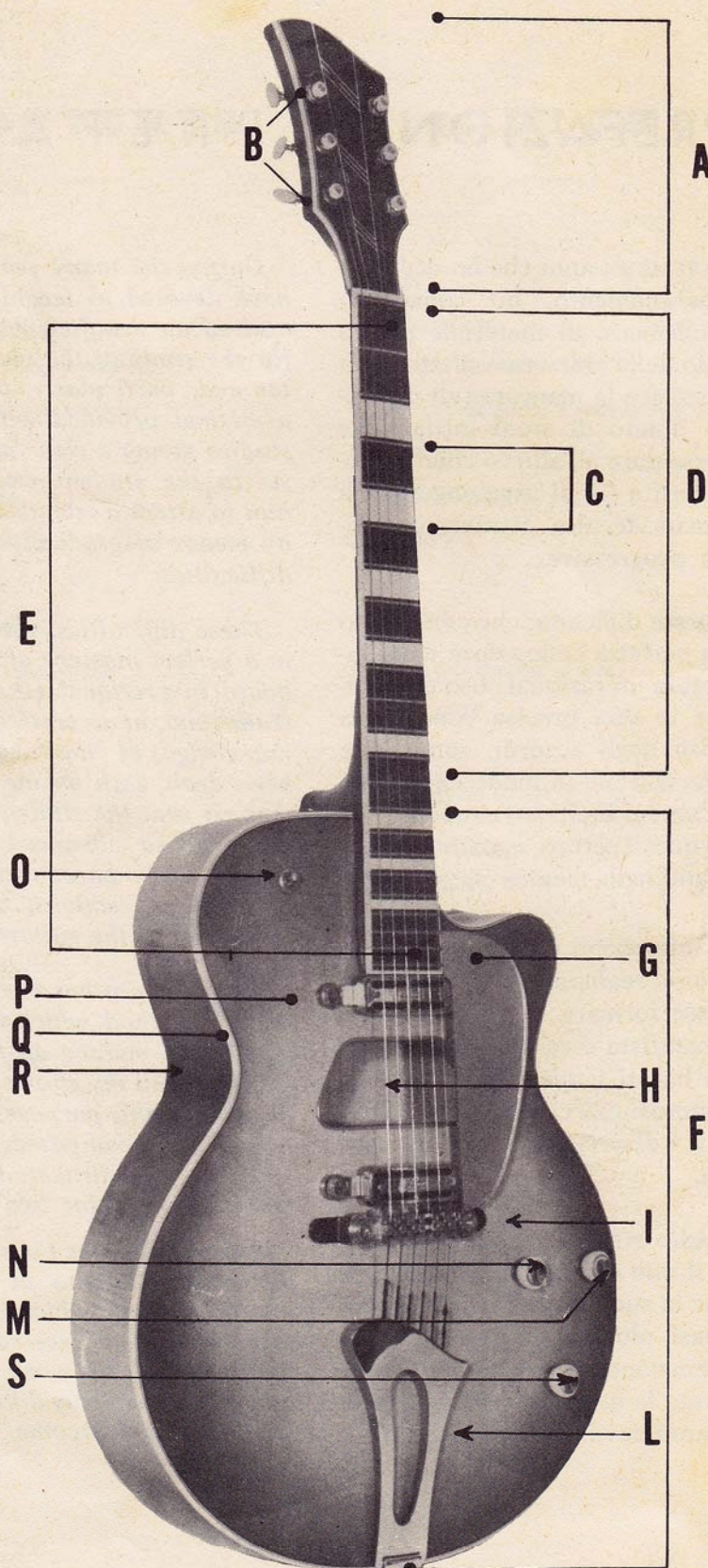
- a) Paletta
- b) Chiavette meccaniche
- c) Tasti
- d) Manico
- e) Tastiera
- f) Cassa
- g) Scudo
- h) Buca
- i) Ponticello
- l) 1° Pik-up
- m) 2° Pik-up
- n) Cordiera
- o) Interruttore
- p) Tavola armonica
- q) Fascie
- r) Fondo
- s) Tono

NAME OF PARTS OF THE JAZZ-GUITAR

- a) Head
- b) Tuning Keys
- c) Frets
- d) Neck
- e) Fingerboard
- f) Box
- g) Shield
- h) Sound Hole
- i) Bridge
- l) 1° Pik-up
- m) 2° Pik-up
- n) String-Board
- o) Switch
- p) Sounboard
- q) Sides
- r) Back
- s) Tone

NOMENCLATURA DE LA GUITARRA JAZZ

- a) Paleta
- b) Clavijero mecánico
- c) Trastes
- d) Mango
- e) Diapasón
- f) Caja
- g) Escudo
- h) Boca ó Tarraja
- i) Puente
- l) 1° Pik-up
- m) 2° Pik-up
- n) Ceja
- o) Interruptor
- p) Tapa armónica
- q) Aros
- r) Fondo
- s) Tono



POSIZIONE DELLO STRUMENTO.

Differenti sono le posizioni assunte dai chitarristi. Consigliamo però per lo studio una posizione definitiva e razionale.

Appoggiare la chitarra sulla gamba sinistra, il piede sinistro su uno sgabello, l'avambraccio destro sul piano della chitarra. Assicurarsi che lo strumento sia ben stabile e non subisca oscillazioni. (Fig. 1).

PLACEMENT OF THE INSTRUMENT.

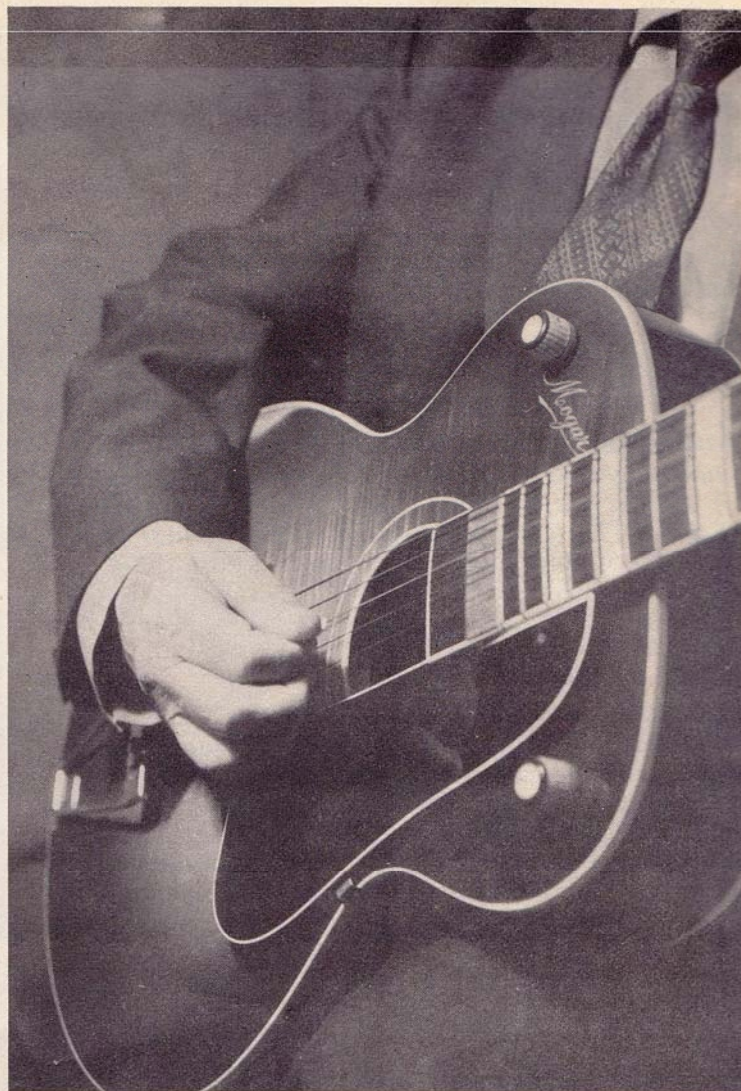
Guitarists are arranging in different ways the placing of their guitar. However, we would suggest that a definite and proper position be adopted for learning purposes.

The guitar should be kept on the left leg, the left foot resting on a foot-stand, the right fore-arm placed on the guitar soundboard. Care is to be taken that the guitar remains in a steady and unwavering position. (Fig. 1).

COLOCACIÓN DEL INSTRUMENTO.

Varias son las posiciones adoptadas por los guitarristas. Sin embargo, para estudiar aconsejamos la adopción de una posición definida y razonada.

Apóyese la guitarra sobre la pierna izquierda, el pie izquierdo sobre una banqueta, el antebrazo derecho sobre la tabla de la guitarra. Asegúrese de que el instrumento esté bien estabilizado y no sufra oscilaciones. (Fig. 1).



(Fig. 1).

PLACEMENT OF THE HANDS.

Right Hand:

The Plectrum is held between the thumb and forefinger; thumb remaining straight, and forefinger hooked. A necessary point of support to the hand is the little finger resting curved on the shield. (Fig. 1).

Left Hand:

It is of importance that a suitable placement is adopted from the commencement, namely: the thumb behind the guitar neck, and the four fingers set hammerlike on the frets. (Fig. 2).

COLOCACIÓN DE LAS MANOS.

Mano Derecha:

Entre el pulgar tendido y el índice en forma de garfio se mantiene apretada la púa. Apoyo necesario para la mano es el meñique descansando doblado en la planchita. (Fig. 1).

Mano Izquierda:

Muy importante es la colocación correcta de la mano izquierda ya al empezar el estudio, saber: el pulgar detrás del mango, y los demás dedos encorvados a modo de martillo delante de los trastes. (Fig. 2).



POSIZIONE DELLE MANI.

(Fig. 2).

Mano destra:

La penna viene stretta tra il pollice e l'indice. Il pollice dritto e l'indice a forma di uncino. Punto necessario di appoggio per la mano è il mignolo semichiuso, a contatto del battipenna. (Fig. 1).

Mano sinistra:

E cosa molto importante che la mano sinistra sia bene impostata fin dall'inizio: il pollice sotto il manico, le altre quattro dita a martello sui tasti. (Fig. 2).

BARRE.

Quando un dito della m. s. preme più corde si ottiene il barré.

Vi sono due tipi di barré:

Piccolo: (Fig. 3).

Grande: (Fig. 4).

Quest'ultimo si ottiene quando il primo dito preme cinque o sei corde attraversando l'intera tastiera

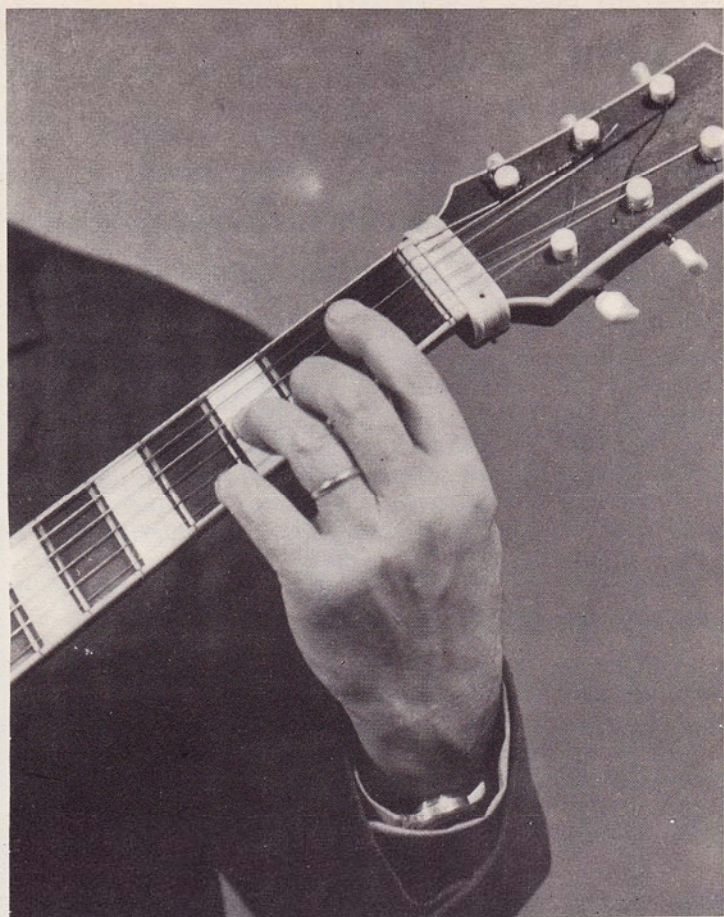
BARRE OR BARRED.

Pressing down two strings or more with a left-hand finger, is called Barré. There are two degrees of Barré: Little Barré (Fig. 3) and Grand Barré (Fig. 4). The latter is so called when the first finger is pressing down five or six strings across the finger-board.

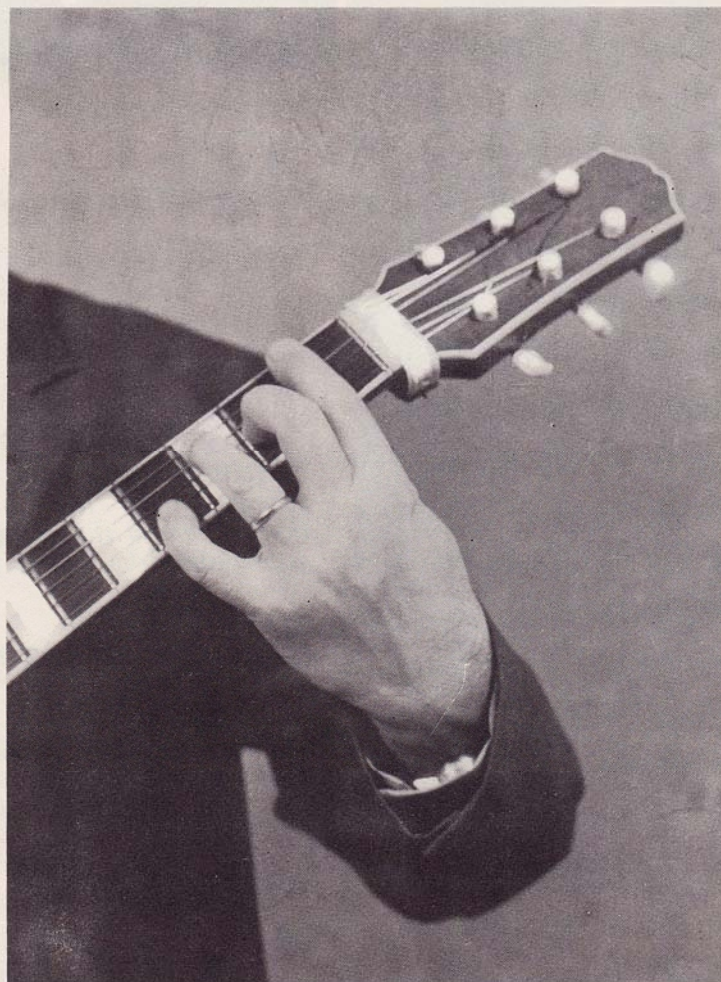
BARRE O CEJA.

Al pisar con un dedo de la Mano Izquierda dos o más cuerdas se obtiene el Barré.

Hay dos formas de Barré: Pequeño Barré o Cejilla (Fig. 3) y Gran Barré o Ceja (Fig. 4). Se realiza este último cuando el dedo primero pise cinco o seis cuerdas cruzando totalmente el diapason.



(Fig. 3).



(Fig. 4).

SEGNI CONVENZIONALI E ABBREVIATURE.

- ① Prima corda MI - E (cantino)
- ② Seconda corda SI - B
- ③ Terza corda SOL - G
- ④ Quarta corda RE - D
- ⑤ Quinta corda LA - A
- ⑥ Sesta corda MI - E
- 0 Lo zero indica la corda vuota.

m d. Mano destra.
m s. Mano sinistra.

Mano sinistra

- 1 indice
- 2 medio
- 3 anulare
- 4 mignolo

▢ Pennata in giù

▼ Pennata in sù

⊙ Capotasto. Il primo dito deve trovarsi al capotasto indicato ((C1 (C2) (C3) (C4) ecc.)

brr. Barré. Quando un dito (ms) deve premere più corde (brr1 brr2 ecc.)

▢—Legatura di pennata di due o più note. Si ottiene appoggiando la penna sulla corda sottostante

▢—Legatura prodotta dalla mano sinistra battendo con forza il dito sulla nota che segue

↗ Glissato ascendente

↘ Glissato discendente

○ Suono armonico. Il dito della mano sinistra deve sfiorare il tasto.

➤ Suono della nota più accentato e subito interrotto

SYMBOLS AND ABBREVIATIONS.

- ① First string MI or E
- ② Second string SI or B
- ③ Third string SOL or G
- ④ Fourth string RE or D
- ⑤ Fifth string LA or A
- ⑥ Sixth string MI or E
- 0 Open string or Fret zero

md. Right hand
ms. Left hand

Left hand

- 1 1 st. finger
- 2 2 nd. finger
- 3 3 rd. finger
- 4 4 th. finger

Plectrum Downstroke.

Plectrum Upstroke.

Position - The first finger is to be placed at the expressed fret.

Barré - Means that a left-hand finger is to press down two strings or more.

Plectrum Legato connecting two notes or more. It is obtained by laying the plectrum on the string below.

A Legato made with a left-hand finger by striking with force the succeeding note.

Upward Glide.

Downward Glide.

Harmonic Sound. Left-hand finger to graze the fret.

Note sound stressed and immediately broken.

SIGNOS CONVENCIONALES Y ABBREVIATURAS.

- ① Prima cuerda MI - E
- ② Segunda cuerda SI - B
- ③ Tercera cuerda SOL - G
- ④ Cuarta cuerda RE - D
- ⑤ Quinta cuerda LA - A
- ⑥ Sexta cuerda MI - E
- 0 Cuerda al aire ó Traste cero

md. Mano derecha
ms. Mano izquierda

Mano izquierda

- 1 indice
- 2 medio
- 3 anular
- 4 meñique

Rasgueo hacia abajo.

Rasgueo hacia arriba.

Traste - El dedo primero debe hallarse en el traste mencionado.

Barré - Con un dedo de la mano izquierda se debe pisar varias cuerdas.

Rasgueo enlazando dos o más notas, apoyando la pua en la cuerda debajo.

Ligado realizado por la mano izquierda percutiendo con fuerza la nota que sigue.

Arrastre ascendente.

Arrastre descendente.

Sonido harmónico. El dedo de la mano izquierda ha de rozar el traste.

Sonido de nota más picado y seguidamente interrumpido.

CAPITOLO I

CORDE VUOTE.

Si raccomanda vivamente fin dall'inizio di tenere lo strumento nella posizione corretta e di osservare in continuità l'impostazione delle mani, correggendola se essa dovesse risultare errata.

Esegui gli esercizi con un ritmo molto lento.

CHAPTER I

OPEN STRINGS.

It is strongly advisable that the instrument be held in the correct position from the commencement, and the placing of the hands continuously looked at and corrected if appearing to be wrong.

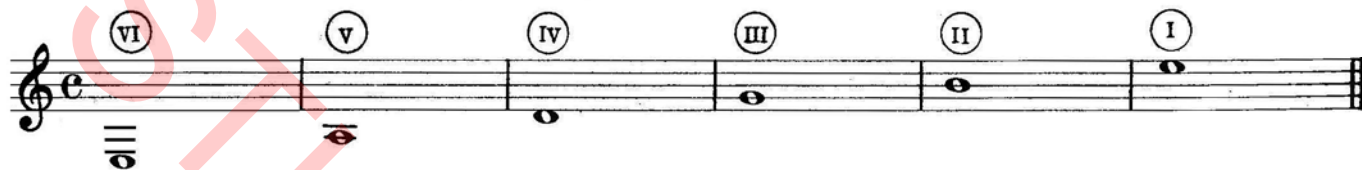
The Exercises are to be played in very slow rhythm.

CAPITULO I

CUERDAS AL AIRE.

Recomiéndase encarecidamente se coloque el instrumento correctamente desde el principio, y se ponga atención continuada a la situación de las manos, rectificándola cuando viniese imperfecta.

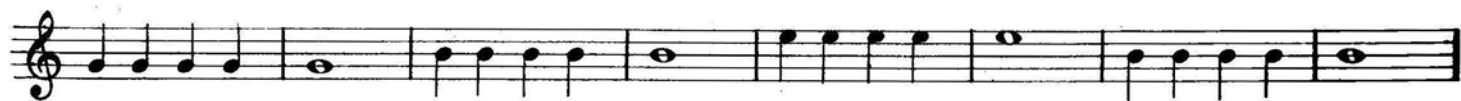
Ejecútense los ejercicios con ritmo muy lento.



Esercizi di corde vuote con valori misti.

Mixed values Exercise on open strings.

Ejercicios sobre cuerdas al aire con valores variados.





Esercizio a corde vuote a due note da eseguire simultaneamente.

Exercises on open strings with two notes to be picked simultaneously.

Ejercicios sobre cuerdas al aire con dos notas de tocarse simultáneamente.



Esercizio a corde vuote a tre note da eseguire simultaneamente.

Exercises on open strings with three notes to be picked simultaneously.

Ejercicios sobre cuerdas al aire con tres notas de tocarse simultáneamente.



CAPITOLO II

CHAPTER II

CAPITULO II

I CAPOTASTO.

I st. POSITION.

TRASTE I.

Cap. I

E - MI	FA	FA# SOLb	SOL	SOL# LAb
B - SI	DO	DO# REb	RE	RE# MIb
G - SOL	SOL# LAb	LA	LA# SIb	SI
D - RE	RE# MIb	MI	FA	FA# SOLb
A - LA	LA# SIb	SI	DO	DO# REb
E - MI	FA	FA# SOLb	SOL	SOL# LAb



IMPORTANTE: durante l'esecuzione di questi e di tutti gli altri esercizi e studi che seguono, non si staccino mai le dita della M. S. dai tasti precedenti quelli delle note richieste e cambiando corda, dovendo usare il secondo, terzo o quarto dito, premere anche i tasti che precedono la nota richiesta.

IMPORTANT - While performing these Exercises as well as all following Exercises and Etudes, the left-hand fingers are to be placed and maintained on the fret before the required note, and when changing string, employing first, second or third finger to press down also the fret before the required note.

IMPORTANTE - En la ejecución de estos ejercicios al igual que en la de todos los demás ejercicios y estudios que siguen, se apoyarán y se mantendrán los dedos de la mano izquierda en el traste anterior al de la nota requerida, y al cambiar de cuerda, empleándose los dedos 2, 3, y 4, se pisará también el traste anterior a la nota requerida.

Esercizi a Cap. I con valori misti.

Exercises on 1 st. Position with mixed values.

Ejercicios en el Traste 1° con valores variados.

Premere con le dita della M.S. fino ad ottenere un suono limpido e distinto.

Press left-hand fingers as far as to obtain clear and distinct sounds.

Los dedos de la mano izquierda deben apretar la cuerda hasta conseguir un sonido exacto y claro.



Musical score for guitar, measures 7-12. The score is written in treble clef with a key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions. A large red "DRAFT" watermark is overlaid diagonally across the page.

Measure 7: Treble clef, key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions.

Measure 8: Treble clef, key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions.

Measure 9: Treble clef, key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions.

Measure 10: Treble clef, key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions.

Measure 11: Treble clef, key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions.

Measure 12: Treble clef, key signature of one sharp (F#). The notation includes various chords and melodic lines, with fingerings indicated by numbers 1-4. Roman numerals IV, V, and VI are used to denote chord positions.

INTERVALLI.

INTERVALS.

INTERVALOS.

Intervalli di terza.

Intervals of Third

Intervalos de Tercera

9.

0 3 4 3 2 3 2 3 2

Intervalli di quarta.

Intervals of Fourth

Intervalos de Cuarta

10.

4 2 3 3 2 2 3 2 3 3

Intervalli di quinta

Intervals of Quint.

Intervalos de Quinta

11.

5 3 4 3 2 2 3 3



Intervalli di sesta.

Intervals of Sixth

Intervalos de Sexta.



14. 

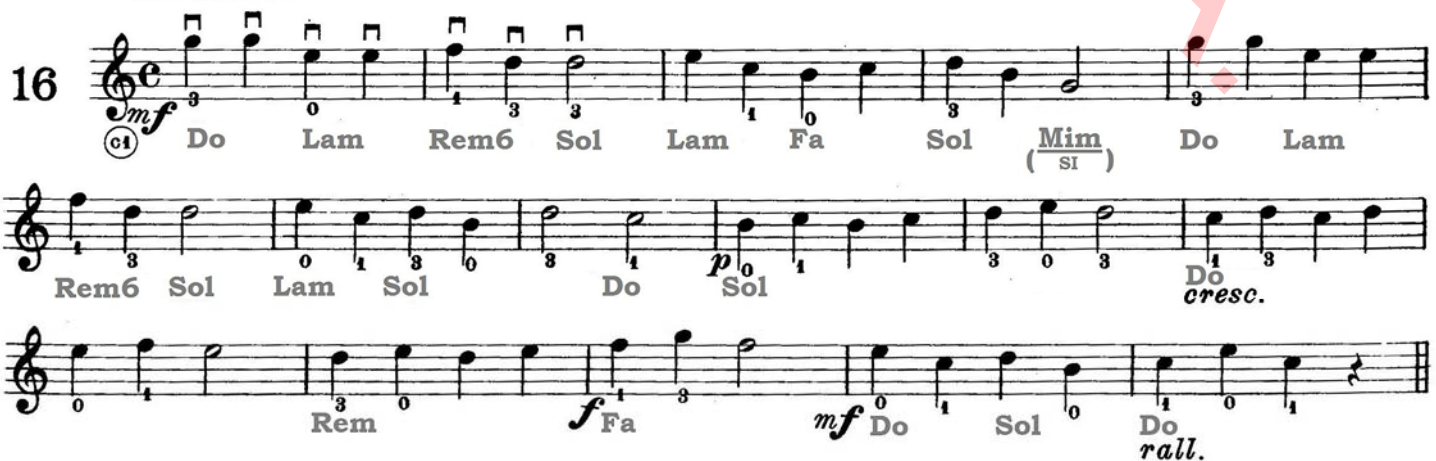
15. 

PICCOLI STUDI MELODICI.

LITTLE MELODIC ETUDES.

PEQUEÑOS ESTUDIOS
MELODICOS.

Moderato

16. 

mf Do Lam Rem6 Sol Lam Fa Sol (Mim SI) Do Lam

Rem6 Sol Lam Sol Do *p* Sol Do *cresc.*

Rem *f* Fa *mf* Do Sol Do *rall.*

Lento

(*)

17

Allegretto

18

(*) Suono allungato, ottenuto con la vibrazione prodotta da una veloce oscillazione della mano sinistra.

Prolonged sound obtained through vibration produced by swinging rapidly the left hand.

Sonido prolongado que se obtiene por la vibración producida por el balanceo veloz de la mano izquierda.

APPLICAZIONE
ALLA LEGATURA DI VALORE

PRACTISING COMBINED
VALUES.

PRACTICA DEL LIGADO
DE VALOR.

Tempo di Valzer

19. 

Esercizio a due note.

Exercise on two notes.

Ejercicio con dos notas.

20. 

Esercizio a tre note.

Exercise on three notes.

Ejercicio con tres notas.

21. 

CAPITOLO III

CHAPTER III

CAPÍTULO III

ACCORDI CON CORDE VUOTE.

CHORDS ON OPEN STRINGS.

ACORDES CON CUERDAS
AL AIRE.

Eseguire le note che compongono
l'accordo simultaneamente.

*The notes forming the chords are
to be picked simultaneously.*

Las notas que componen el acorde
deben tocarse simultáneamente.

DO
C

Accordi maggiori. **Major chords.** **Acordes mayores.**

SOL
G

LA
A

MI
E

LA-
A-

MI-
E-

RE-
D-

Accordi minori. **Minor chords.** **Acordes menores.**

(*) Per notizie teoriche e più particolareggiate sugli accordi, vedere il capitolo in fondo al volume.

For information on theory and details regarding chords, see the Chapter at the end of the book.

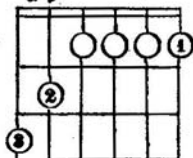
Para datos teóricos y pormenorizados sobre los acordes, véase el Capítulo al final del libro.

Accordi di settima di dominante. Dominant seventh chords.

Acordes de séptima de dominante.

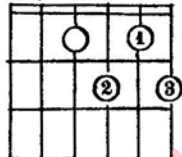
SOL 7

G 7



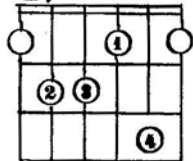
RE 7

D 7



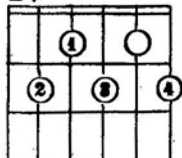
MI 7

E 7



SI 7

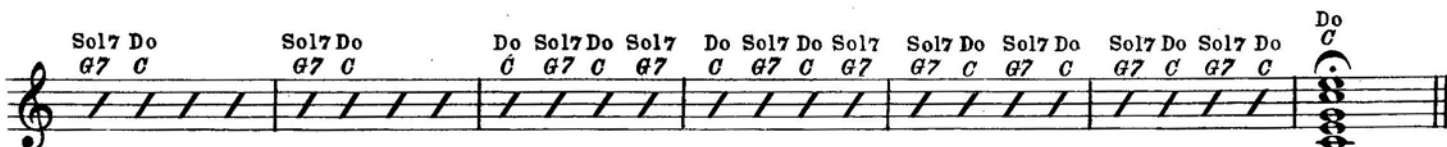
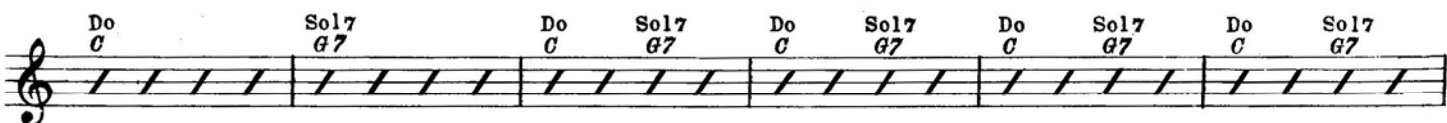
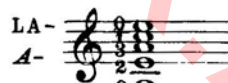
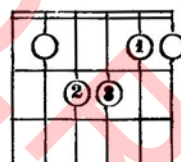
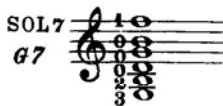
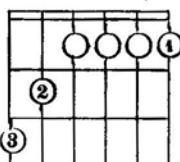
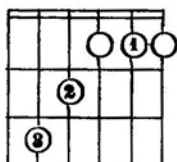
B 7

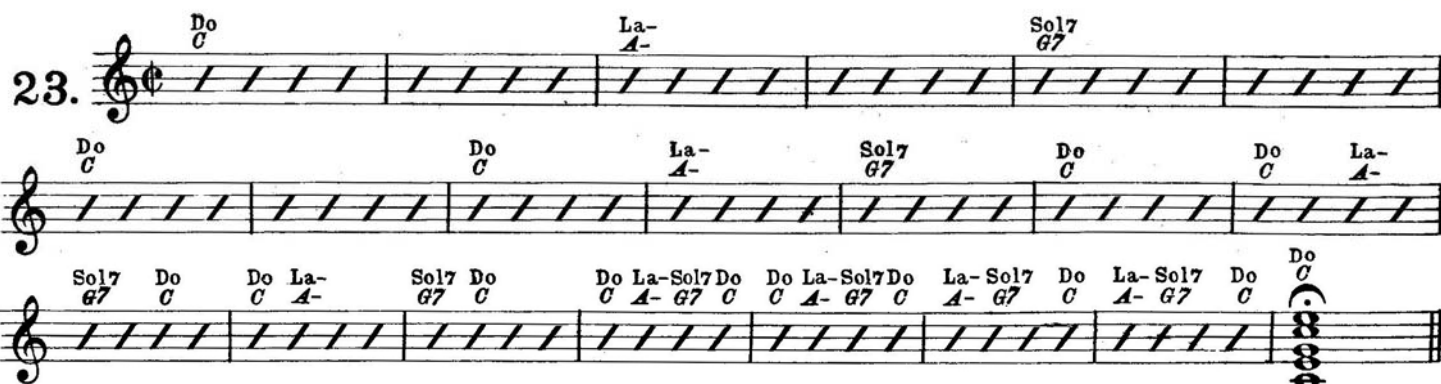


Esercizi sugli accordi per lo smanicamento.

Exercises on Chords for improving left hand work.

Ejercicios sobre acordes para agilizar el trabajo de la mano izquierda.

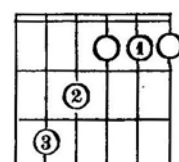
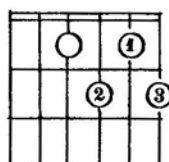
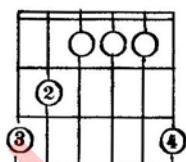


23. 

Do C La-A Sol7 G7

Do C Do C La-A Sol7 G7 Do C Do C La-A

Sol7 G7 Do C Do La-A Sol7 G7 Do C Do La-Sol7 Do C Do La-Sol7 Do C La-Sol7 Do C La-Sol7 Do C Do C



SOL G

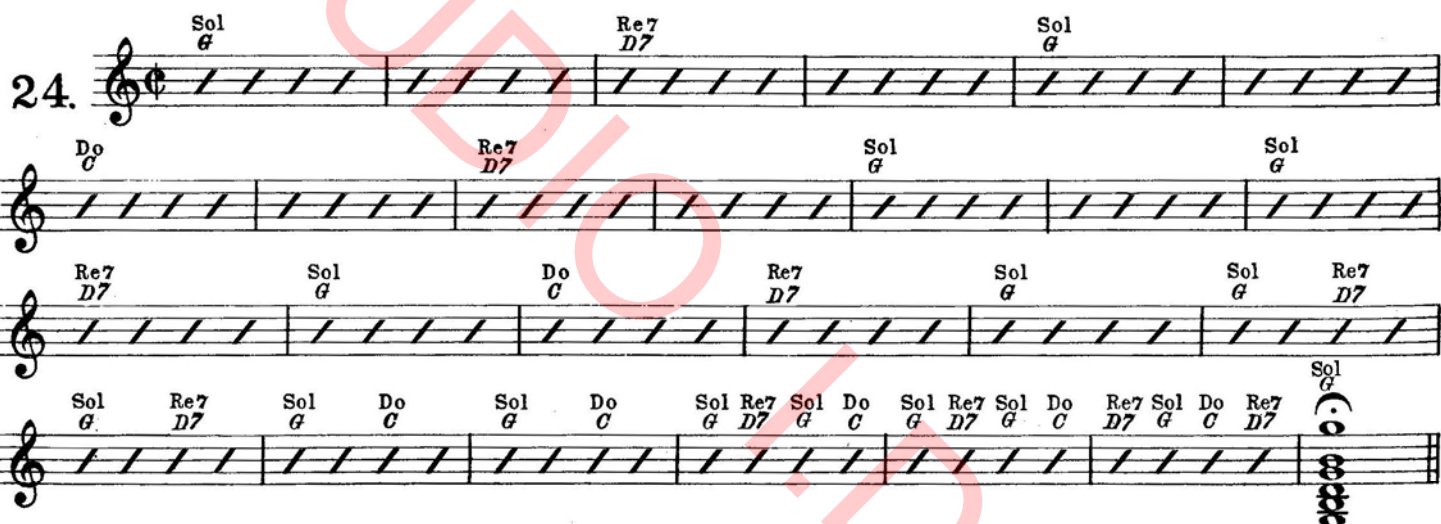


RE7 D7



DO C



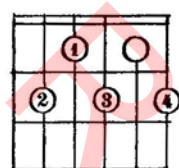
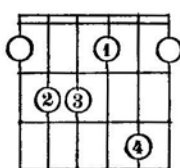
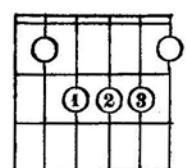
24. 

Sol G Re7 D7 Sol G

Do C Re7 D7 Sol G Sol G

Re7 D7 Sol G Do C Re7 D7 Sol G Sol G Re7 D7

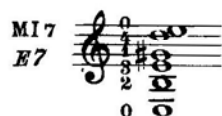
Sol G Re7 D7 Sol G Do C Sol G Do C Sol Re7 D7 Sol G Do C Sol Re7 D7 Sol G Do C Re7 D7 Sol G



LA A

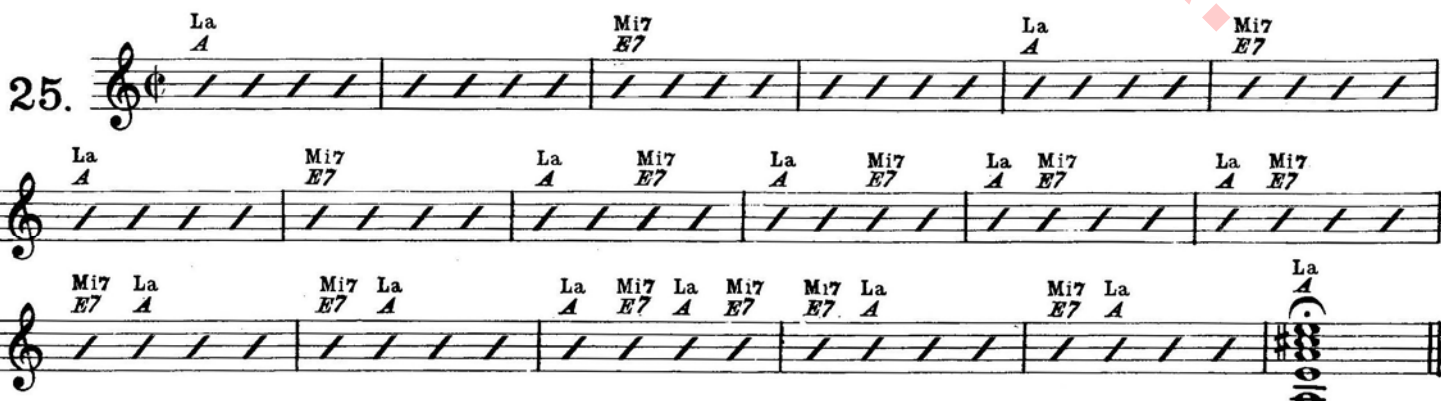


MI7 E7



SI7 B7



25. 

La A Mi7 E7 La A Mi7 E7 La A Mi7 E7 La A Mi7 E7

Mi7 E7 La A Mi7 E7 La A La A Mi7 E7 Mi7 E7 La A Mi7 E7 La A

Mi7 E7 La A Mi7 E7 La A La A Mi7 E7 Mi7 E7 La A Mi7 E7 La A

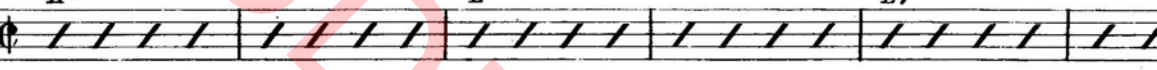
LA-
A-


RE-
D-




A musical staff with a treble clef. The first line (E) has a whole note 'RE' above it. The second line (D) has a whole note 'D-' below it. The staff contains four whole notes: E4, D4, C4, and B3. The notes are grouped by a brace on the right side.

MI7
E7

27. 





	1		
2		3	4

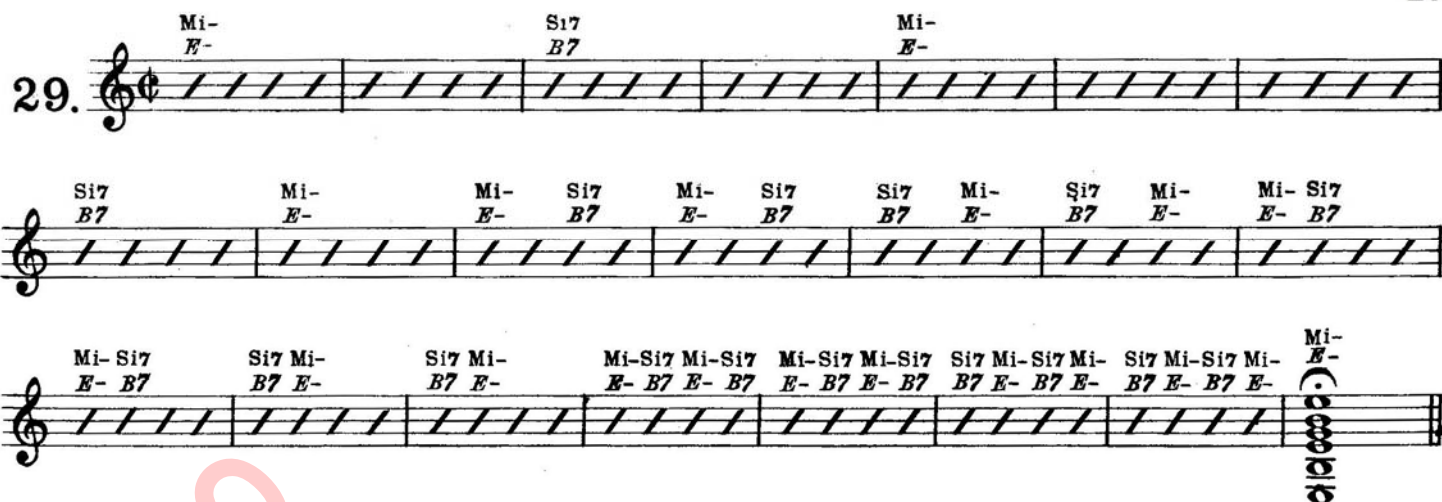
MI
E

SI7
B7



MI-
E-

[illegible]

29. 

Esercizio sull'accompagnamento
con il basso.

*Exercises on Accompaniment with
Bass.*

Ejercicio sobre acompañamiento
con bajo.

30. 

CAPITOLO IV

CHAPTER IV

CAPITULO IV

II CAPOTASTO.

2 nd. POSITION.

TRASTE II.

FA# SOL \flat	SOL	SOL# LA \flat	LA
DO# RE \flat	RE	RE# MI \flat	MI
LA	LA# SI \flat	SI	DO
MI	FA	FA# SOL \flat	SOL
SI	DO	DO# RE \flat	RE
FA# SOL \flat	SOL	SOL# LA \flat	LA

Scala di Sol a due ottave.

Two octaves Scale in G.

Escala de Sol de dos octavas.

Esercizi al secondo Capotasto con pennata in giù, da eseguire con molta sonorità.

Exercises on 2nd Position for Plectrum Downstroke, to be played in strong tone.

Ejercicios en el Traste 2° con rasgueo hacia abajo, de ejecutarse con mucha sonoridad.

31.

This page contains ten staves of musical notation for exercise E. 513 B. The music is written in G major (one sharp) and consists of eighth-note patterns. The notation includes various fingerings indicated by numbers 1 through 4 below the notes. A large, semi-transparent red watermark with the word 'STUDIO' is oriented diagonally across the center of the page.

Staff 1: 3 4 1 3 4 1

Staff 2: 3 4 1 3 4 1

Staff 3: 3 4 1 3 4 2

Staff 4: 3 4 2 4 4 2

Staff 5: 4 4 2 4 1 2

Staff 6: 4 1 2 4 4 1

Staff 7: 2 4 1 2 4 4

Staff 8: 2 3 4 1 3 4

Staff 9: 1 3 4 1 3 4

Staff 10: 1 2 4 1 2 4

32. 

Musical score for E. 513 B. The score consists of ten staves of music in G major (one sharp). The first four staves are a continuous melodic line. The fifth staff begins with a measure rest and four eighth notes, followed by a series of eighth and sixteenth notes. The sixth staff is marked with a circled '33' and a 'C2' time signature, indicating a change in tempo or meter. The remaining staves continue the melodic development with various fingerings and articulations. The final staff is marked with a circled '34' and a 'C2' time signature.

33.
 34.

INTERVALLI.

INTERVALS.

INTERVALOS.

Intervalli di terza.

Intervals of Third

Intervalos de Tercera

35.

Intervalli di quarta.

Intervals of Fourth

Intervalos de Cuarta

36.

Intervalli di quinta

Intervals of Quint.

Intervalos de Quinta

37.

Intervalli di sesta.

Intervals of Sixth

Intervalos de Sexta.

38.

PICCOLI STUDI MELODICI.

LITTLE MELODIC ETUDES.

PEQUEÑOS ESTUDIOS
MELODICOS.

Allegro moderato

39. *mf* *cresc.* *f*

Re Sol La Re La Sim La Sol La

rall.

Allegretto

40. *f*

Moderato maestoso

41. *f*

rall.

Esercizio riassuntivo Cap. I e II.

A reviewing Exercise to 1st and 2nd Position.

Ejercicio de resumen sobre Trastes 1° y 2°.

Esercizio riassuntivo Cap. I e II
a valori misti.

A reviewing Exercise to 1st and 2nd Position and Mixed Values.

Ejercicio de resumen sobre Trastes 1° y 2° y Valores mezclados.

**ESERCIZI PER LA PENNATA IN
SÙ E IN GIÙ.**

Durante la esecuzione di questi esercizi la penna non deve mai uscire né staccarsi dall'area compresa fra le due corde che si trovano ai lati della corda sulla quale suoniamo.

**EXERCISES ON PLECTRUM UP
AND DOWNSTROKE.**

When playing these exercises the plectrum should never overreach nor part from the area between the two strings bordering that being plucked.

**EJERCICIO PARA EL RASGUEO
HACIA ABAJO Y ARRIBA.**

En el curso de la ejecución de estos ejercicios nunca debe la púa salir o separarse del espacio comprendido entre las dos cuerdas inmediatas a los lados de la que se está tañendo.

42.

43.

44. Musical score for exercise 44, featuring ten staves of music in G major (one sharp) and common time. The score includes various rhythmic patterns, primarily eighth and sixteenth notes, with fingerings indicated by numbers 1-4. A red watermark "STANDARD" is visible across the middle of the page.

Andante

45. *mf* *cresc.* *rall.*

Andante

46. *mf*

Moderato

47. *mf*

Applicazione alla legatura
di valore

Practising combined values.

Práctica de ligado de valor.

Valzer lento

48. *mf*

Andantino

49. *mf*

Andante

50. *mf* *cresc.* *f* *prall.* *mf*

Applicazione alla legatura
di valore

Practising combined values.

Práctica de ligado de valor.

Andante appassionato

51. *mf* *cresc.* *f* *rall.*

Moderato con espressione

52. *mf* *p* *cresc.* *mf* *p*

Rock moderato

53. 

Allegretto con espressione

54. 

CAPITOLO V

CHAPTER V

CAPITULO V

III CAPOTASTO.

3 rd. POSITION.

TRASTE III.

Scala di LA \flat a due ottave.

Two octaves scale in A flat.

Escala de LA \flat de dos octavas.

Esercizi per lo studio del Cap. III.

Exercise for learning 3rd Position.

Ejercicios para iniciar en el Traste 3°.



57.
58.

59. 











60. 











64. 

STUDI MELODICI.

MELODIC ETUDES.

ESTUDIOS MELODICOS.

65. *Moderato* 



Allegro moderato

66.

67.

68. **Vivo**

STUDIO RIASSUNTIVO
dei Capotasti I, II e III.

SUMMARIZED ETUDE
on 1st, 2nd. and 3rd. Position.

ESTUDIO DE RESUMEN
sobre los Trastes I, II y III.

MELODIE FACILI
AI PRIMI CAPOTASTI.

EASY MELODIES
ON INITIAL POSITIONS.

MELODIAS FACILES
EN LOS PRIMEROS TRASTES.

Piccola Mazurka.

Little Mazurka.

Perequeña Mazurka.

Tempo di mazurka

69

mf

p

Rem

Mi7

Interludio.

Interlude.

Interludio.

70 *Lento* *p*

Sol-G#
rall. mf

Zeffiro.

Zephir.

Céfiro.

Valzer moderato

71 *p* *mf*

Lab.
mf

Canzone del Cow Boy.

Cow Boy's Song.

Canción del Cow Boy.

Moderato

72 *mf*

rall. mf

RITMI MELODICI
PER DUE CHITARRE.

MELODIC RHYTHMS
FOR TWO GUITARS.

RITMOS MELODICOS
PARA DOS GUITARRAS.

Souvenir.

Souvenir.

Souvenir.

Ritmo lento

I CHITARRA

II CHITARRA

The musical score is for a piece titled "Souvenir" in a slow tempo ("Ritmo lento"). It is written for two guitars, labeled "I CHITARRA" and "II CHITARRA". The score is in 4/4 time and consists of six systems of two staves each. The first system begins with a "c3" marking. The second system has a "c4" marking. The third system has a "c2" marking. The fourth system has a "c3" marking. The fifth system has a "c2" marking. The sixth system has a "c2" marking. The score includes various chords (C, D, E, F, G, A, B, C#) and melodic lines with fingerings. The tempo is marked "Ritmo lento". The score ends with a double bar line.

Valzer moderato

I CHITARRA

II CHITARRA

Do C

The musical score for guitar and voice is presented in two systems. The first system consists of two staves. The upper staff is a treble clef guitar staff with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a sequence of chords and melodic lines with fingerings (3, 1, 3, 0) and a circled 'C1'. The lower staff is a vocal staff with a treble clef, showing the lyrics 'Fa-' and 'F-'. The second system also has two staves. The upper staff continues the guitar part with chords, fingerings (0, 2, 0, 1, 3, 3, 0, 1, 2), and a circled 'C1'. It includes the instruction 'cresc.' and a dynamic marking 'f'. The lower staff continues the vocal part with the lyrics 'Sol7', 'G7', 'Do', and 'C'. The score is watermarked with a large red 'U' and the text 'Musical Score for Guitar and Voice'.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for guitar on a treble clef staff. The melody is composed of eighth and quarter notes, with fingerings indicated by numbers 1-3. Chords are indicated by letters (Re7, Sol7, Do) and figured bass notation (2, 0, 2, 0, 1, 3, 1, 4, 1, 1, 3, 1). A double bar line is present after the first measure. The score ends with a repeat sign.

Musical score for "L'Espresso" by Debussy, featuring a piano and a guitar. The score is in 3/4 time and G major. The piano part is on a single staff with a treble clef, and the guitar part is on a single staff with a bass clef. The piano part includes fingerings, breath marks, and a crescendo. The guitar part includes a solo section marked "Sol7 G7" and a final chord marked "Fa- F-". The score is divided into measures by vertical bar lines.

Musical score for "The Rose Tree" in 3/4 time. The score is written for two staves: a treble staff and a bass staff. The treble staff contains the melody, and the bass staff contains the bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into six measures. The first measure starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a whole note C3. The second measure continues the melody with a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The bass line consists of a whole note Bb2. The third measure continues the melody with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The bass line consists of a whole note D2. The fourth measure continues the melody with a quarter note D4, followed by a quarter note C4, and a quarter note Bb3. The bass line consists of a whole note G2. The fifth measure continues the melody with a quarter note A4, followed by a quarter note G4, and a quarter note F4. The bass line consists of a whole note E2. The sixth measure continues the melody with a quarter note E4, followed by a quarter note D4, and a quarter note C4. The bass line consists of a whole note C2. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and bar lines.

Allegro

I CHITARRA

II CHITARRA

Do-
C-

Sib7
Bb7

Mib
Eb

Fa-
F-

Lab-
Ab-

Sol7
G7

Do-
C-

Fa-
F-

Do-
C-

Do-
C-

Lab
Ab

Sol7
G7

Do-
C-

Sib7
Bb7

Mib
Eb

Fa-
F-

Lab-
Ab-

Do-
C-

Fa-
F-

Do-
C-

Sol7
G7

Do-
C-

Slow Rock

I CHITARRA

II CHITARRA

Sheet music for guitar, featuring two staves (I CHITARRA and II CHITARRA) and a central staff. The music is in 4/4 time, marked "Slow Rock". The key signature has one flat (B-flat).

Staff I (Guitar I): Treble clef. Notes and chords: Do C, La-A, Fa-F, Sib7 Bb7, Mib Eb, Do-C, Re-D, Sol7 G7.

Staff II (Guitar II): Treble clef. Notes and chords: Do C, La-A, Fa-F, Sol7 G7, Do C, La-A, Fa-F, Sol7 G7.

Central Staff: Treble clef. Notes and chords: Do C, La-A, Fa-F, Sol7 G7, Do C, Do7 C7, Fa-F, Sib7 Bb7, Mib Eb, Mib Eb, Fa-F, Sol7 G7, Fa-F, Sol7 G7.

Staff III: Treble clef. Notes and chords: Do C, La-A, Fa-F, Sol7 G7, Do C, Do7 C7, Do7 C7.

Staff IV: Treble clef. Notes and chords: Fa-F, Sib7 Bb7, Mib Eb, Mib Eb, Fa-F, Sol7 G7, Fa-F, Sol7 G7.

Staff V: Treble clef. Notes and chords: Do-C, Lab Ab, Sol7 G7, Do C, La-A, Fa-F, Sib7 Bb7, Mib Eb, Do-C.

Staff VI: Treble clef. Notes and chords: Fa-F, Sol7 G7, Do C, La-A, Re-D, Sol7 G7, Do C, Fa-F, Do C.

Solitudine.

Solitude.

Soledad.

Valzer lento

I CHITARRA

II CHITARRA

The musical score is for a slow waltz, "Valzer lento", for two guitars. It is written in 3/4 time and consists of five systems of two staves each. The first staff is labeled "I CHITARRA" and the second "II CHITARRA". The key signature has one sharp (F#), and the tempo is "lento".

System 1: I CHITARRA starts with a whole note G4 (finger 1), followed by a half note A4 (finger 2), a quarter note B4 (finger 3), a quarter note A4 (finger 4), a quarter note G4 (finger 3), and a whole note F#4 (finger 2). II CHITARRA has a whole note chord of La-A- (circled C2), followed by a half note chord of Mi7 E7, and a whole note chord of La-A-.

System 2: I CHITARRA has a whole note G4 (finger 2), a half note A4 (finger 4), a quarter note B4 (finger 3), a quarter note A4 (finger 4), a quarter note G4 (finger 2), a quarter note F#4 (finger 2), a quarter note E4 (finger 3), and a whole note D4 (finger 4). II CHITARRA has a whole note chord of Mi7 E7, followed by a half note chord of Mi7 E7, and a whole note chord of La-A-.

System 3: I CHITARRA starts with a whole note G#4 (finger 1), followed by a half note A#4 (finger 2), a quarter note B4 (finger 3), a quarter note A#4 (finger 4), a quarter note G#4 (finger 1), a quarter note F#4 (finger 2), a quarter note E4 (finger 3), and a whole note D4 (finger 1). II CHITARRA has a whole note chord of Mi7 E7, followed by a half note chord of La-A- (circled C2), a quarter note chord of Mi- E- (finger 3), and a whole note chord of Si7 B7.

System 4: I CHITARRA has a whole note G#4 (finger 3), a half note A#4 (finger 4), a quarter note B4 (finger 1), a quarter note A#4 (finger 2), a quarter note G#4 (finger 1), a quarter note F#4 (finger 2), a quarter note E4 (finger 3), and a whole note D4 (finger 1). II CHITARRA has a whole note chord of Mi- E- (finger 3), followed by a half note chord of Si7 B7, and a whole note chord of Si7 B7.

System 5: I CHITARRA has a whole note G#4 (finger 4), a half note A#4 (finger 2), a quarter note B4 (finger 3), a quarter note A#4 (finger 4), a quarter note G#4 (finger 4), a quarter note F#4 (finger 2), a quarter note E4 (finger 3), and a whole note D4 (finger 2). II CHITARRA has a whole note chord of Mi- E- (finger 3), followed by a half note chord of Si7 B7 (circled C2), a quarter note chord of Mi- E- (finger 3), and a whole note chord of Mi- E- (finger 3).

CAPITOLO VI

CHAPTER VI

CAPITULO VI

IV CAPOTASTO.

4 th. POSITION.

TRASTE IV.



Scala di LA a due ottave.

Two octaves scale in A.

Escala de LA de dos octavas.

Esercizi per lo studio del Cap. IV
con pennata in giù e sù.Exercise for learning 4th Position
with Plectrum Up- and Down-
stroke.Ejercicio para iniciar en el
Traste 4° con rasgueo hacia
abajo y arriba.

74. 











75. 









Esercizi per l'applicazione alla legatura di più note con la penna.

Exercises for practising Plectrum Legato of several notes.

Ejercicio para practicar con la púa el ligado de varias notas.

Eseguire questi esercizi molto lentamente.

These Exercises are to be performed very slowly.

Ejecútense estos ejercicios muy lentamente.

76. 

77. 

78. 

Boogie Woogie

79.

79. 

Allegro vivace

80.

80. Musical score for exercise 80, featuring seven staves of music in A major (three sharps) and 2/4 time. The score includes fingering numbers, breath marks (square boxes with 'V'), and dynamic markings like 'mf'. A large red watermark 'P.Y.' is overlaid diagonally across the page.

Moderato

81. 

Studio per esercitarsi a legare più note con la penna e col picc. barré.

Etude for practising Legato of several notes both with Plectrum and Little Barré.

Estudio para adiestrarse en el ligado de varias notas non la púa y en el pequeño barré.

Allegretto

82. 

Moderato

83. *mf*

Allegro moderato

84. *mf*

CAPITOLO VII

CHAPTER VII

CAPITULO VII

V CAPOTASTO.

5 th. POSITION.

TRASTE V.

Scala di $\text{Si}\flat$ a due ottave.

Two octaves scale in B flat.

Escala de $\text{Si}\flat$ de dos octavas.

INTERVALLI.

INTERVALS.

INTERVALOS.

Intervalli di terza.

Intervals of Third

Intervalos de Tercera



Intervali di quarta.

Intervals of Fourth

Intervalos de Cuarta

Intervali di quinta

Intervals of Quint.

Intervalos de Quinta

Intervali di sesta.

Intervals of Sixth

Intervalos de Sexta.

Esercizi con variazione di pennata.

Exercises with Variation to plectrum stroke.

Ejercicios con variaciones en el rasgueo.

Allegretto

85.

Allegretto mosso

86.

Applicazione alla legatura di pennata.

Practising Plectrum Legato.

Práctica de ligado de rasgueo

Moderato

87. *mf*

Allegretto vivo

88. *mf*

1.

2.

FINE

Preludio in Sol-

Prelude in G-

Preludio en Sol-

Andante con molta espressione

Do-
G-

Re
D

Sol-
G-

Mib
E^b

Re7
D7

Sol-
G-

Fa
F

Mib
E^b

Re7
D7

Sol-
G-

Do-
C-

Re
D

Sol-
G-

Solfeeggiando.

Solmizing.

Solfeando.

Moderato

mf

Sol

Fandango.

Fandango.

Fandango.

Allegro con brio

Musical score for guitar, showing six staves of music. The score includes various musical notations such as treble clef, key signature (three sharps), time signature (3/4), and dynamic markings (*ff*, *fmeno mosso*, *a tempo*). The score is divided into measures, with some measures containing fingerings (0, 1, 2, 3, 4) and others containing chords or arpeggios. The score ends with a double bar line and a repeat sign.

(*) L'acciaccatura va eseguita abbandonando rapidamente il tasto della stessa nota senza staccare il dito della nota che segue. La pennata, quindi viene fatta soltanto sull'acciaccatura.

The Acciaccatura is performed by quickly the fret of the grace-note without removing the finger from the succeeding full note. The plectrum, therefore, is to touch the grace note only.

Se ejecuta la *acciaccatura* dejando rápidamente el traste de su nota que sigue. La púa sólo tocará la *acciaccatura*.

Correndo.

On running.

Corriendo.

Vivo

mf 0 4 3 4 1 3 4 3

Do#7

C4

C2 *rall.*

rall.

C1

RITMI MELODICI
PER DUE CHITARRE.MELODIC RHYTHMS
FOR TWO GUITARS.RITMOS MELODICOS
PARA DOS GUITARRAS.

Canto di montagna.

Mountain song.

Canto de montaña.

Valzer lento

I CHITARRA

II CHITARRA

mf 1 2 1 4 4 1 4 2 4 2

Do C

Do7 C7

Fa F

Fa F

Do C

Sol7 G7

Do C

Do C Do C Do7 C7 Fa F Fa F Sol7 G7 Do C Sol7 G7 Do C

Do C Do7 C7 Fa F Fa F Do C Do C Sol7 G7 Sol7 G7 Do C

Do C Do7 C7 Fa F Fa F Do C Re7 D7 Re7 D7 Sol7 G7 Sol7 G7

Do C Do7 C7 Fa F Fa F Do C Sol7 G7 Do C Do C

Do C Do7 C7 Fa F Fa F Sol7 G7 Do C Sol7 G7 Do C

mf

Un saludo a Barney Kessel.

I CHITARRA

II CHITARRA

mf

mf

Pequeño Rock.

I CHITARRA

II CHITARRA

ff

Sol7
G7

Do7
C7

Sol7
G7

Re7
D7

Sol7
G7

Sol
G

Sol7
G7

Riff in FA.

Riff in F.

Riff en FA.

Moderato con swing

I CHITARRA

II CHITARRA

Chords and notes indicated in the score:

- System 1: C5, Fa F, Sib9 Bb9, Fa F, Sol9 G9, Solb9 Gb9, Fa F
- System 2: Fa F, Sib9 Bb9, Fa F, Do-7 C-7, Fa7 F7, Sib Bb
- System 3: Sibdim. Bbdim., Fa F, Sol G, Solb9 Gb9, Fa F, Fa F, Sib9 Bb9
- System 4: Fa F, Sol G, Solb9 Gb9, Fa F, Fa F, Sib9 Bb9, Fa F
- System 5: Do-7 C-7, Fa7 F7, Sib Bb, Sibdim. Bbdim., Fa F, Sol G, Solb9 Gb9, Fa F

(*) La legatura è prodotta dalla mano sinistra battendo con forza il dito sulla nota che segue.

The Legato is made by striking vigorously the left-hand finger on the succeeding note.

El ligado se hace por la mano izquierda dejando caer con fuerza el dedo en la nota siguiente.

CAPITOLO VIII

CHAPTER VIII

CAPITULO VIII

ACCORDI.

ACCORDI MAGGIORI PROGRESSIVI di tre, quattro, sei note.

Questi accordi sono progressivi in quanto si ottengono spostando sulla tastiera di semitono in semitono la posizione iniziale. Eseguire le note che compongono l'accordo simultaneamente. Piccolo Carré.

CHORDS.

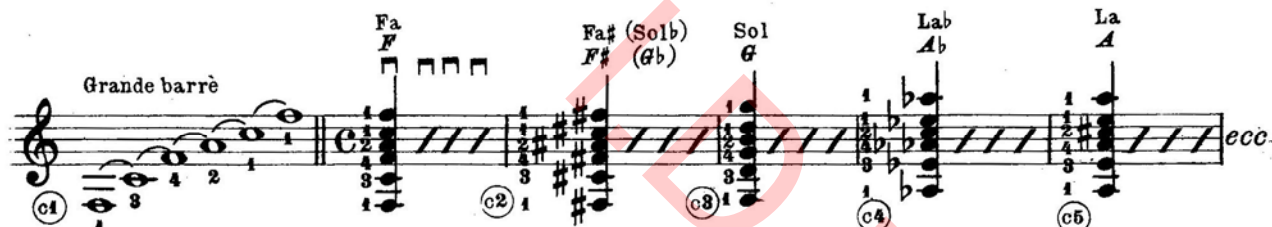
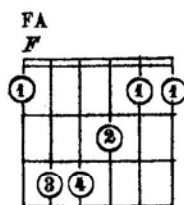
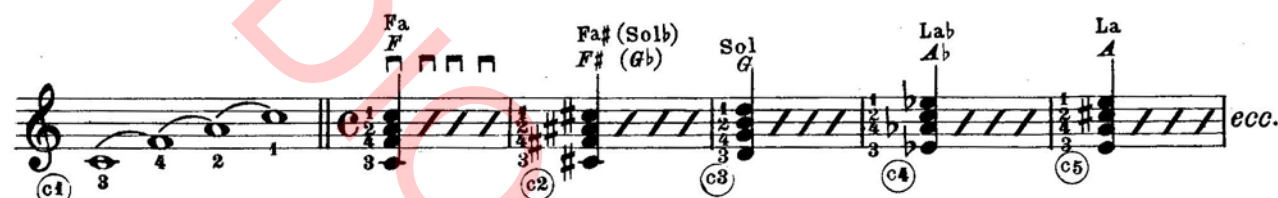
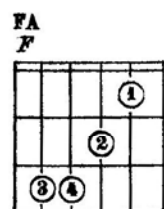
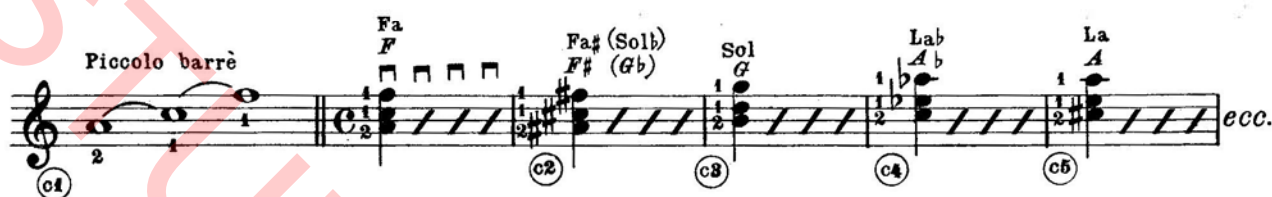
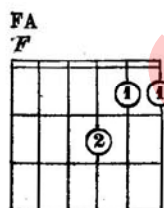
PROGRESSIVE three, four, six notes MAJOR CHORDS.

These Chords are progressive in that they are produced by changing the position on the fingerboard a half tone at a time. The notes forming the chord are to be played simultaneously. Little Barré.

ACORDES.

ACORDES MAYORES PROGRESSIVOS de tres, cuatro, seis notas.

Estos acordes son progresivos porque se consiguen procedendo por semitonos desde la posición inicial. Las notas que componen el acorde deben ejecutarse simultáneamente. Pequeño barré.



Studio sugli accordi maggiori di tre, quattro, sei note. Stoppare od evitare le note che non fanno parte dell'accordo.

Etude on three, four, six notes Major Chords. Notes not concerned with a chord are to be muted or avoided.

Estudio sobre los acordes mayores de tres, cuatro, seis notas. Apáguense o elúdanse las notas que no forman parte del acorde.



La A

Fa F

Fa# F#

Sol G

Lab Ab

La A

Fa F

Fa# F#

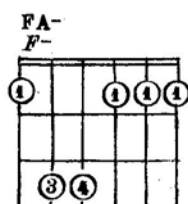
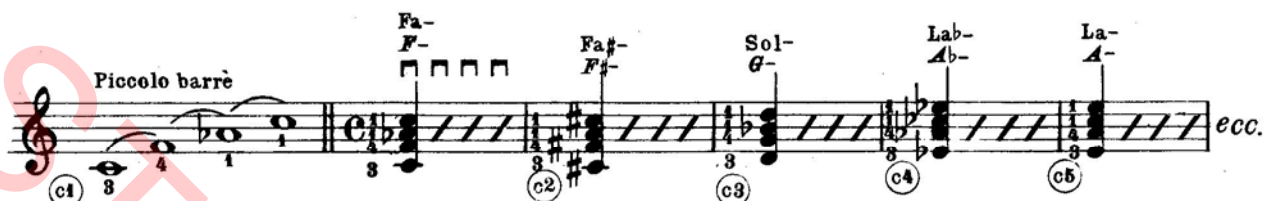
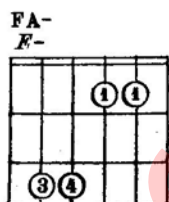
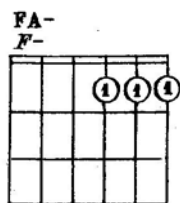
Sol G

Lab Ab

Accordi minori progressivi di tre, quattro, sei note.

Etude on progressive three, four, six notes Minor Chords.

Acordes menores, progresivos, de tres, cuatro, seis notas. Pequeño barré.



La-A
Fa-F
Fa#-F#
Sol-G
Lab-Ab
La-A

(c1) (c2) (c3) (c4) (c5) (c6)

Accordi maggiori progressivi di tre, quattro, sei note.
Progressive three, four, six notes
Major Chords.

Acordes mayores, progresivos, de tres, cuatro, seis notas.

Reb
Db

Reb
Db

Re
D

Mib
Eb

Mi
E

Fa
F

(c1) (c2) (c3) (c4) (c5)

ecc.

Reb
Db

Reb
Db

Re
D

Mib
Eb

Mi
E

Fa
F

(c1) (c2) (c3) (c4) (c5)

ecc.

Reb
Db

Grande barrè

Reb
Db

Re
D

Mib
Eb

Mi
E

Fa
F

(c1) (c2) (c3) (c4) (c5)

ecc.

Studio.

Etude.

Estudio.

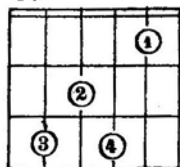
91.  Musical score for exercise 91, featuring ten staves of music. The score includes various chords and a large red watermark "STUDIO" across the center. The chords are labeled as follows: Re^b D^b, Re D, Mi^b E^b, Mi E, Fa F, and Re^b D^b. The staves are numbered 1 through 10. The first staff is labeled "91." and the last staff is labeled "(C) 1911".

Accordi progressivi di settima dominante centrali e con le prime quattro corde.

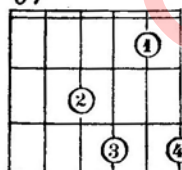
Progressive dominant seventh chords in the middle and on the first four strings.

Acordes progresivos de séptima dominante centrales y abarcando las cuatro primeras cuerdas.

DO7
C7



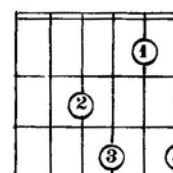
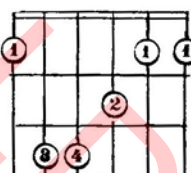
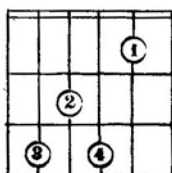
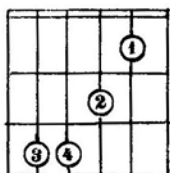
DO7
C7



STUDIO A CAP. I degli accordi di FA e DO 7 nelle due seguenti forme:

ETUDE on chords in F seventh C in the 1 st. POSITION in following forms:

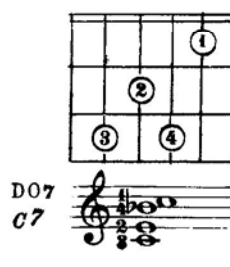
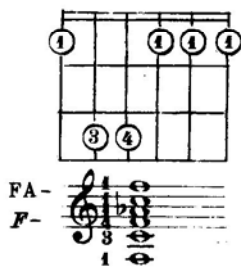
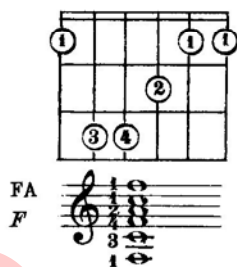
ESTUDIO EN TRASTE I de los acordes de FA DO séptima en las formas siguientes:



**STUDIO DI ACCORDI MAGGIORI
DI SETTIMA PROGRESSIVI.
(Vedi inizio Cap.).**

ETUDE ON PROGRESSIVE MAJOR AND SEVEN CHORDS.
(See at the beginning of the Chapter).

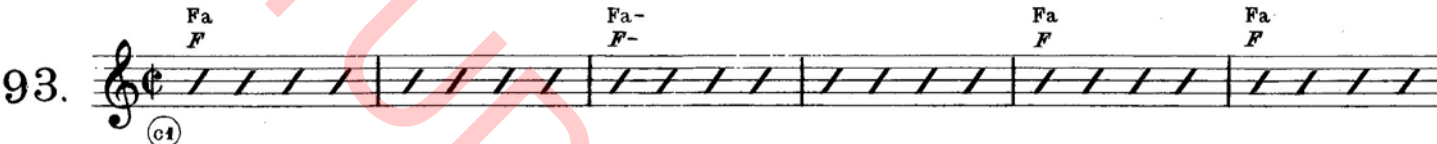
ESTUDIO DE ACORDES MAYORES Y DE SÉPTIMA PROGRESIVOS.
(Véase principio del Cap.).





Cap. 1. FA FA ~ DO 7


1st. Position F F - C 7

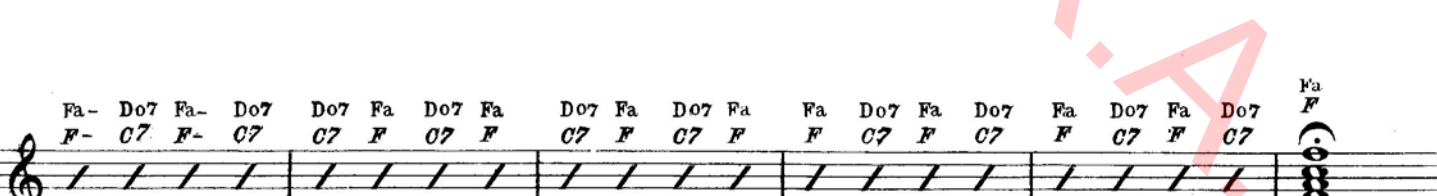
Traste 1' FA FA ~ DO 7

93. 










Cap. 2. FA# FA# - DO# 7

2nd. Position $F\sharp F\sharp - C\sharp 7$

Traste 2: FA# FA# - DO#7

94. 

Cap. 4. $LA\flat LA\flat - MI\flat 7$ 4th. Position $A\flat A\flat - E\flat 7$ Traste 4' $LA\flat LA\flat - MI\flat 7$

96. $\text{Lab } A\flat$ $\text{Lab- } A\flat-$ $\text{Lab } A\flat$ $\text{Lab- } A\flat-$

$\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab- } A\flat-$ $\text{Mi}\flat 7 E\flat 7$

$\text{Lab- } A\flat-$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab- } A\flat-$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab- } A\flat-$ $\text{Mi}\flat 7 E\flat 7$ $\text{Mi}\flat 7 Lab } E\flat 7 A\flat$

$\text{Mi}\flat 7 Lab } E\flat 7 A\flat$ $\text{Mi}\flat 7 Lab- } E\flat 7 A\flat-$ $\text{Mi}\flat 7 Lab- } E\flat 7 A\flat-$ $\text{Mi}\flat 7 Lab- } E\flat 7 A\flat-$ $\text{Mi}\flat 7 Lab- } E\flat 7 A\flat-$ $\text{Mi}\flat 7 Lab- } E\flat 7 A\flat-$ $\text{Lab- } A\flat-$ $\text{Mi}\flat 7 Lab- } E\flat 7 A\flat-$

$\text{Lab- } A\flat-$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab- } A\flat-$ $\text{Mi}\flat 7 E\flat 7$ $\text{Mi}\flat 7 Lab } E\flat 7 A\flat$ $\text{Mi}\flat 7 Lab } E\flat 7 A\flat$ $\text{Mi}\flat 7 Lab } E\flat 7 A\flat$ $\text{Mi}\flat 7 Lab } E\flat 7 A\flat$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$ $\text{Lab } A\flat$ $\text{Mi}\flat 7 E\flat 7$

Cap. 5. $LA LA - MI 7$ 5th. Position $A A - E 7$ Traste 5' $LA LA - MI 7$

97. $\text{La } A$ $\text{La- } A-$ $\text{La } A$ $\text{La- } A-$

$\text{Mi} 7 E 7$ $\text{La } A$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La- } A-$ $\text{Mi} 7 E 7$

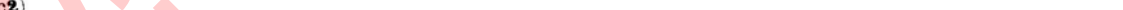
$\text{La- } A-$ $\text{Mi} 7 E 7$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La- } A-$ $\text{Mi} 7 E 7$ $\text{La- } A-$ $\text{Mi} 7 E 7$ $\text{Mi} 7 La } E 7 A$

$\text{Mi} 7 La } E 7 A$ $\text{Mi} 7 La- } E 7 A-$ $\text{Mi} 7 La- } E 7 A-$ $\text{Mi} 7 La- } E 7 A-$ $\text{Mi} 7 La- } E 7 A-$ $\text{Mi} 7 La- } E 7 A-$ $\text{La- } A-$ $\text{Mi} 7 La- } E 7 A-$

$\text{La- } A-$ $\text{Mi} 7 E 7$ $\text{La- } A-$ $\text{Mi} 7 E 7$ $\text{Mi} 7 La } E 7 A$ $\text{Mi} 7 La } E 7 A$ $\text{Mi} 7 La } E 7 A$ $\text{Mi} 7 La } E 7 A$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La } A$ $\text{Mi} 7 E 7$ $\text{La } A$ $\text{Mi} 7 E 7$

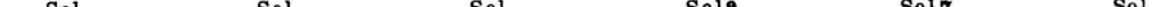
ACORDES PROGRESIVOS DE SÉPTIMA Y NOVENA.

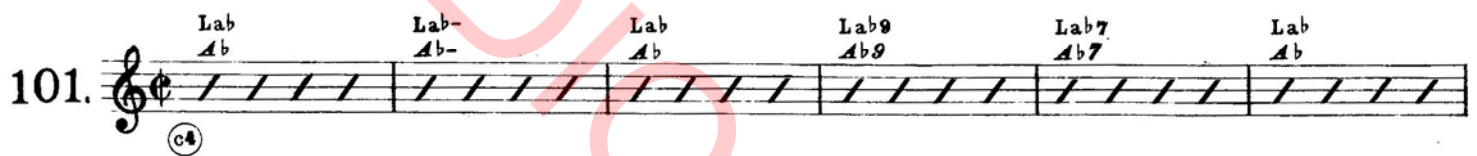
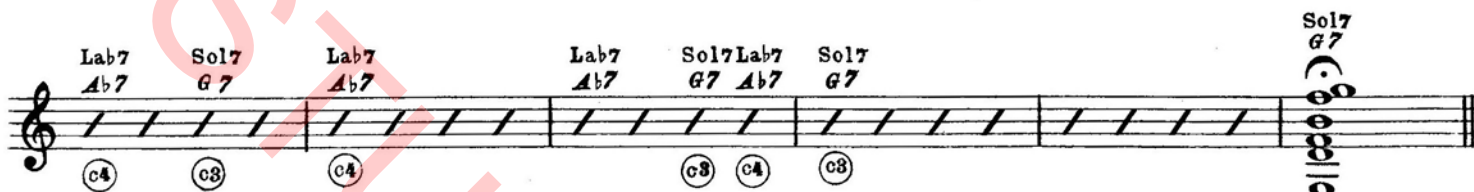
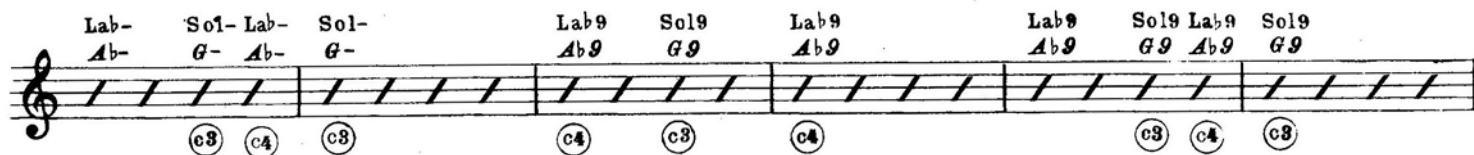
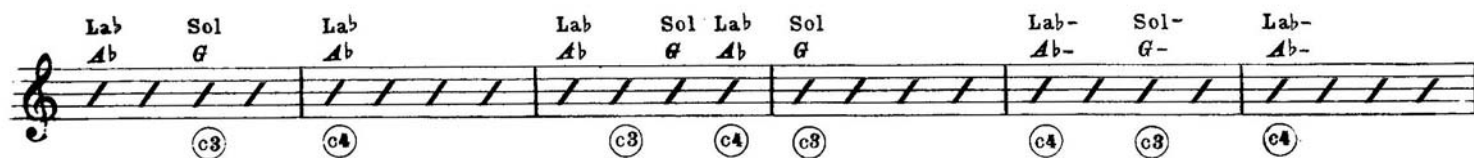
E. 513 B.

99. 

Sol- Fa#- Sol- Fa#- Sol9 Fa#9 Sol9 Sol9 Fa#9 Sol9 Fa#9
 G- F#- G- F#- G9 F#9 G9 G9 F#9 G9 F#9

 C2 C3 C2 C3 C2 C3 C2 C3 C2 C3 C2

100 



ACCORDI PROGRESSIVI maggiori, minori e di settima.

PROGRESSIVE major, minor and seventh CHORDS.

ACORDES PROGRESIVOS mayores, menores y de séptima.

Diagram illustrating three rows of progressive chords (Sib, Sib-, Sib7) across five positions (C1 to C5) on a guitar fretboard. Each row includes a fretboard diagram and a corresponding musical staff showing the chord progression.

Row 1: Sib (Bb)

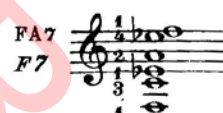
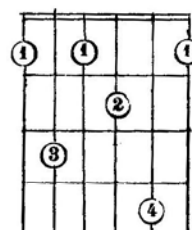
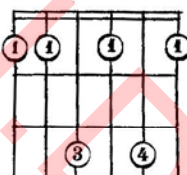
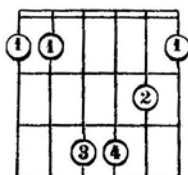
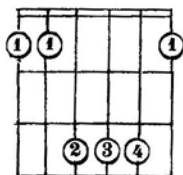
- C1: Sib (Bb)
- C2: Sib (Bb)
- C3: Do (C)
- C4: Reb (Db)
- C5: Re (D)

Row 2: Sib- (Bb-)

- C1: Sib- (Bb-)
- C2: Si- (B-)
- C3: Do- (C-)
- C4: Reb- (Db-)
- C5: Re- (D-)

Row 3: Sib7 (Bb7)

- C1: Sib7 (Bb7)
- C2: Si7 (B7)
- C3: Do7 (C7)
- C4: Reb7 (Db7)
- C5: Re7 (D7)



102. Musical staff showing a sequence of chords: Sib (Bb), Sib- (Bb-), Sib7 (Bb7), and Fa7 (F7).

Musical staff showing a sequence of chords: Sib7 (Bb7), Fa7 (F7), Sib (Bb), and Sib- (Bb-).

Musical staff showing a sequence of chords: Sib (Bb), Sib- (Bb-), Sib7 (Bb7), Sib (Bb), Sib7 (Bb7), Sib (Bb), Sib- (Bb-), Sib7 (Bb7), Sib (Bb), Sib- (Bb-), Sib7 (Bb7), Fa7 (F7), Sib7 (Bb7), Fa7 (F7), and Sib7 (Bb7).

Fa7 Sib7 Fa7 Sib7 Fa7 Sib7 Fa7 Sib7 Fa7 Sib7 Fa7 Sib7 Fa7 Sib7
 F7 Bb7 F7 Bb7 F7 Bb7 F7 Bb7 F7 Bb7 F7 Bb7 F7 Bb7 F7 Bb7

103

Si B Si- B- Si B

(c2)

Si7 B7 Fa#7 F#7 Si B Si B-

Si B Si- B- Si B Si7 B7 Si B7 Si B- Si B7 Si B- Si B7 Fa#7 Si7 Fa#7 Si7
 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7

Fa#7 Si7 Fa#7 Si7 Fa#7 Si7 Fa#7 Si7 Fa#7 Si7 Fa#7 Si7 Fa#7 Si7
 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7 F#7 B7

Si B

Do C Do- C- Do C

104

(c8)

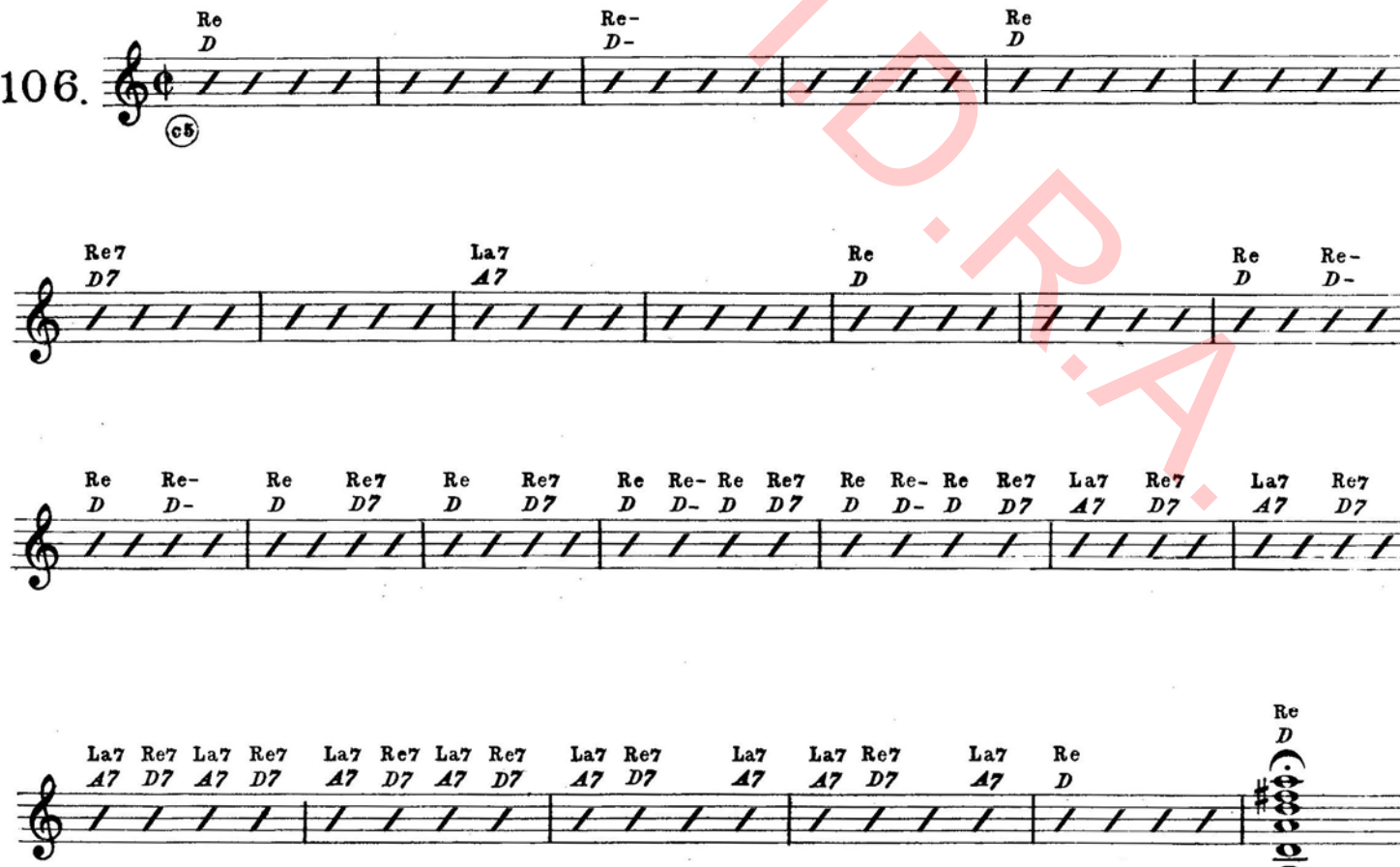
Do7 C7 Sol7 G7 Do C Do- C-

Do C Do- C- Do C Do7 C7 Do C Do7 C7 Do Do-Do C7 Do Do-Do C7 Sol7 G7 Do7 C7 Sol7 G7 Do7 C7

Sol7 Do7 Sol7 Do7 Sol7 Do7 Sol7 Do7 Sol7 Do7 Sol7 Do7 Sol7 Do7
 G7 C7 G7 C7 G7 C7 G7 C7 G7 C7 G7 C7 G7 C7 G7 C7

Do C

[illegible]

106. 

CAPITOLO IX

CHAPTER IX

CAPITULO IX

VI CAPOTASTO.

6 th. POSITION.

TRASTE VI.

The image displays six lines of musical notation, each representing a step in the chromatic scale of G major. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are as follows:

- Step I:** G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
- Step II:** G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Step III:** G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Step IV:** G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Step V:** G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).
- Step VI:** G4 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

The steps are labeled with Roman numerals I through VI in circles above the staff. The notes are written in a standard musical notation with stems and flags. The key signature is indicated by a sharp sign on the F line.

Scala di SI a due ottave.

Escala de SI de dos octavas.

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. Below the staff, there are fingerings (1-4) and a circled '6' indicating a sixteenth note. The system ends with a double bar line.

Esercizi per lo studio del VI Capotasto.

Exercise for learning the 6th Position.

Ejercicio para iniciar en el Traste 6°.

107

mf

108 *mf* C6

109 *mf* C6

E. 513 B.

Moderato

110

110

mf

C1

C2

C3

C4

C5

C6

C7

C8

E. 513 B.

Esercizio per l'applicazione alla legatura della mano sinistra.

Exercise for practising the Left Hand Legato.

Ejercicio para la práctica del ligado con la mano izquierda.

Questo esercizio, volendo, può essere eseguito solo con la mano sinistra, battendo il dito sulla prima nota e legando poi la successiva.

This Exercise can be performed with the left hand alone, if so desired, i. i. by striking with the first finger the first note and then connecting the succeeding note.

Se puede ejecutar, optativamente, este ejercicio con la mano izquierda sola, dejando caer el dedo en la primera nota y enlazando luego la sucesiva.

Allegretto

111

The musical score for exercise 111, titled 'Allegretto', is written in 3/4 time and features a key signature of one sharp (F#). It consists of eight staves of music. The notation includes eighth and sixteenth notes, often beamed together. Fingerings (1, 2) are indicated below many notes. Circled letters (C1, C2, C3, C4, C5, C6, C7, C8) are placed at the beginning of specific measures, likely indicating a starting point or a specific fingering technique. The piece ends with a double bar line on the eighth staff.

CAPITOLO X

CHAPTER X

CAPITULO X

ACCORDI.

CHORDS.

ACORDES.

ACCORDI DI NONA PROGRESSIVI a quattro note centrali.

CHORDS PROGRESSIVE
four middle notes ninth.

ACORDES DE NOVENA PROGRESIVOS de cuatro notas centrales.

SI⁹
 B⁹

Si⁹
 B⁹

Do⁹
 C⁹

Re^{b9}
 D^{b9}

Re⁹
 D⁹

Mi^{b9}
 E^{b9}

Mi⁹
 E⁹

etc.

ACCORDI DI SETTIMA DIMINUITA PROGRESSIVI a quattro note centrali.

**PROGRESSIVE four middle notes
DIMINISHED
SEVENTH CHORDS.**

ACORDES DE SÉPTIMA DISMINUIDA PROGRESIVOS de cuatro notas centrales.

Essendo l'accordo di 7^a diminuita formato dalla sovrapposizione di tre terze minori, ogni nota dell'accordo può essere considerata come tonica.

As the Diminished Seventh Chord is formed by a superposition of three Minor Thirds, each note of such Chords can be regarded as a Tonic.

Por ser el acorde de séptima disminuída formado sobreponiendo tres terceras menores, cada nota del acorde puede considerarse como tónica.

		1	
2			
	3	4	

B-Si dim. *C-Do dim.* *B-Reb dim.* *D-Re dim.* *E-Mib dim.* *F-Mi dim.*
F-Fa dim. *F-Fa#e Solb dim.* *G-Sol dim.* *A-Lab dim.* *A-La dim.* *B-Sib dim.*
A-Lab dim. *A-La dim.* *B-Sib dim.* *B-Si dim.* *C-Do dim.* *D-Reb dim.*
D-Re dim. *D-Re#d e Mibd.* *E-Mi dim.* *F-Fa dim.* *F-Fa#e Solb dim.* *G-Sol dim.*

Esercizio sugli accordi di nona e di settima diminuita

Exercises on Ninth and Diminished Seventh Chords.

Ejercicio sobre los acordes de novena y de séptima disminuída.

112

The musical score for exercise 112 consists of four staves of music. Each staff contains a series of chords, some of which are marked with fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *dim.*, *dim.*). The chords are labeled with their names and fingerings: Si⁹ B⁹, Si^{dim.} B^{dim.}, Do⁹ C⁹, Do^{dim.} C^{dim.}, Re^{b9} D^{b9}, Re^{dim.} D^{dim.}, Re⁹ D⁹, Re^{dim.} D^{dim.}, Mi^{b9} E^{b9}, Mi^{bdim.} E^{bdim.}, Mi⁹ E⁹, Mi^{dim.} E^{dim.}, Mi^{b9} E^{b9}, Mi^{bdim.} E^{bdim.}, Re⁹ D⁹, Re^{dim.} D^{dim.}, Re^{b9} D^{b9}, Re^{bdim.} D^{bdim.}, Do⁹ C⁹, Do^{dim.} C^{dim.}, Si⁹ B⁹, Si^{dim.} B^{dim.}, and Si⁹ B⁹. The chords are arranged in a sequence that moves through various harmonic spaces, including major, minor, and diminished triads and dyads. The fingerings are indicated by numbers 1, 2, 3, and 4, and the dynamic markings are *dim.* and *dim.*.

113

Si9 B9 Sidim.Si9 Bdim.B9 Do9 C9 Dodim.Do9 Cdim.C9 Reb9 Db9 Rebdim.Reb9 Dbdim.Db9 Re9 D9 Redim.Re9 Ddim.D9

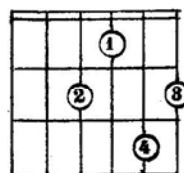
Mib9 Eb9 Mibdim.Mib9 Ebdim.Eb9 Mi9 E9 Midim.Mi9 Edim.E9 Mib9 Eb9 Mibdim.Mib9 Ebdim.Eb9 Re9 D9 Redim.Re9 Ddim.D9

Reb9 Db9 Rebdim.Reb9 Dbdim.Db9 Do9 C9 Do dim. Cdim.C9 Si9 B9 Sidim.Si9 Bdim.B9 Si9 B9

ACCORDI DI NONA PROGRESSIVI a quattro note.

PROGRESSIVE four notes NINTH CHORDS.

ACORDES DE NOVENA PROGRESSIVOS de cuatro notas.

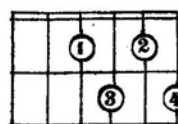


Mi9 E9 Fa9 F9 Solb9 Gb9 Sol9 G9 Lab9 Ab9 La9 A9 ecc.

ACCORDI PROGRESSIVI DI SETTIMA DIMINUITA.

PROGRESSIVE DIMINISHED SEVENTH CHORDS.

ACORDES PROGRESSIVOS DE SÉPTIMA DISMINUIDA.



E-Mib dim. E-Mi dim. F-Fadim. G-Solb dim. G-Soldim. A-La dim. A-La dim. B-Sib dim. C-Do dim. C-Do dim. E-Mib dim. E-Midim. F-Fadim. B-Sib dim. E-Sidim.

Esercizio sugli accordi di nona e settima diminuita.

Exercise on Ninth and Diminished Seventh Chords.

Ejercicio sobre los acordes de no-vena y séptima disminuida.

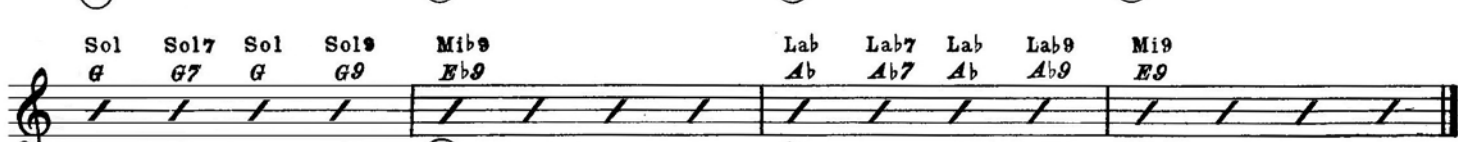
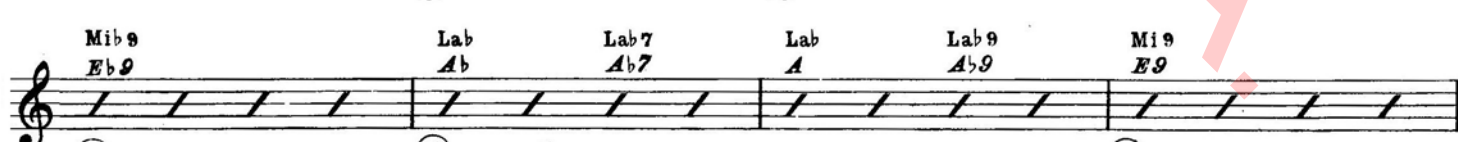
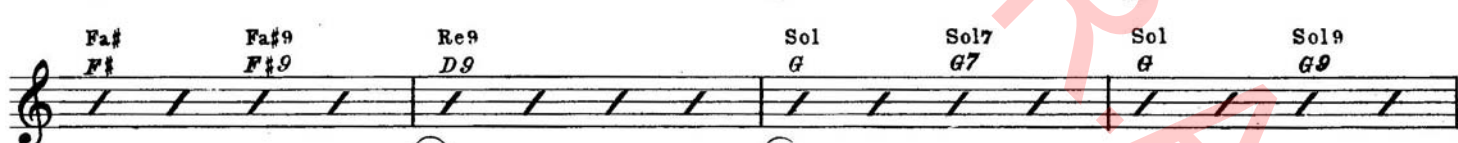
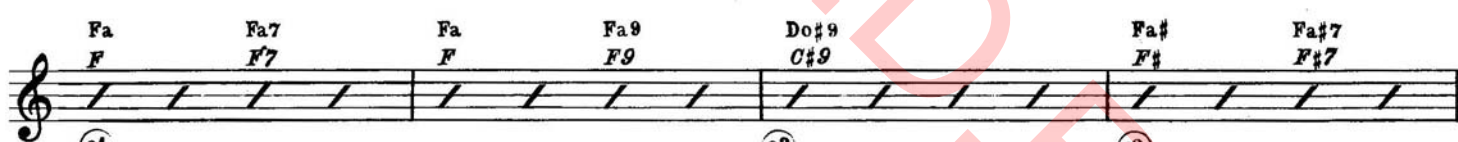
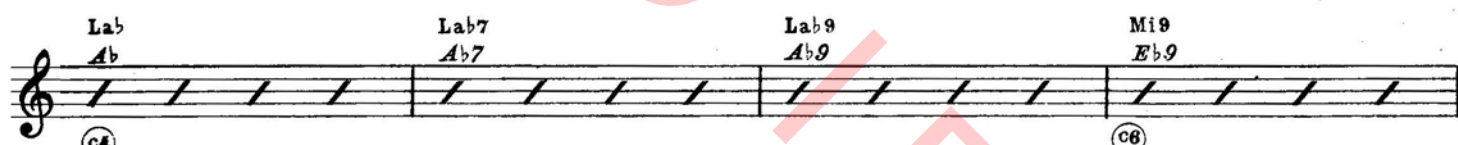
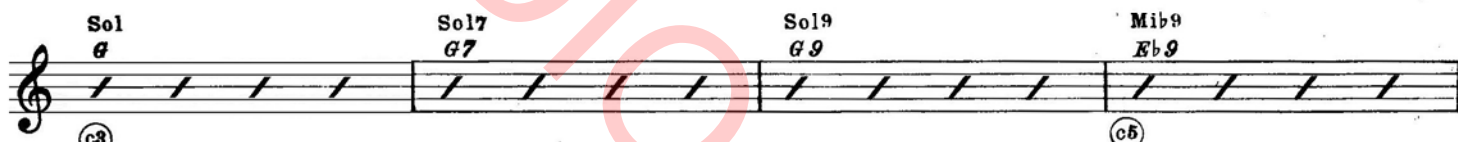
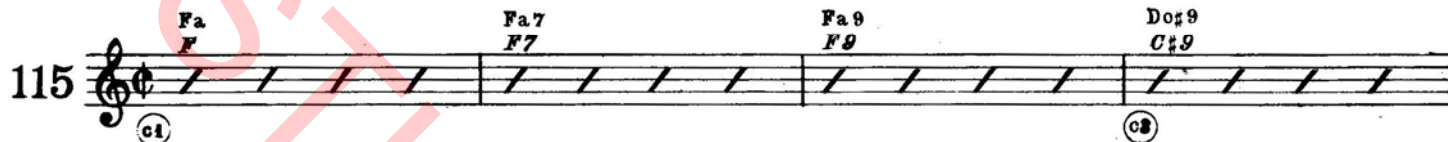
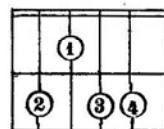
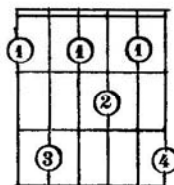
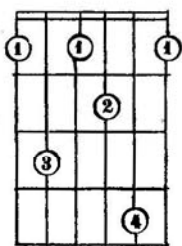
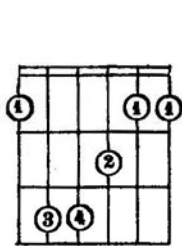
114

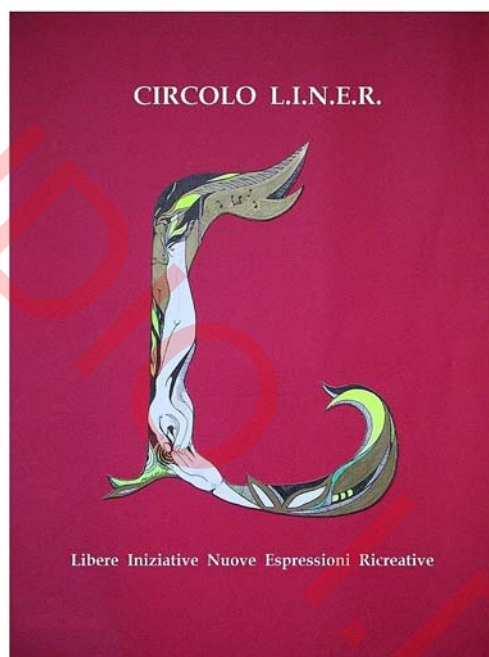
Mibdim. Ebdim. Mi9 E9 Mi dim. Edim. Fa9 F9 Fardim. Fdim. Solb9 Gb9 Solb dim. Gbdim. Sol9 G9 Soldim. Gdim. Lab9 Ab9 Lab dim. Abdim. La9 A9 La9 A9

Esercizio su accordi maggiori,
di settima dom. e nona.

Exercise on Dominant Seventh and
Ninth Major Chords.

Ejercicio sobre los acordes mayo-
res, de séptima dominante y no-
vena.





<https://archive.org/details/rossi-metodo-per-chitarra-jazz-vol.-1-berben-513-A4/mode/2up>



Testo didattico per l'apprendimento della **tecnica chitarristica moderna con l'ausilio del plettro**. Questo **primo volume** è suddiviso in dieci capitoli che accompagnano l'allievo attraverso un percorso di apprendimento mirato alla conoscenza delle note della tastiera. Gli esercizi seguono un processo di difficoltà progressivo. Questo metodo è diviso in due distinti volumi pubblicati dalla casa editrice Bèrben di Ancona (Italia).

L'autore è il maestro mantovano **Abner Rossi** (1908-1987), violoncellista, chitarrista, docente, socio onorario dell'Associazione Chitarristica Italiana.

